HINTS
TOWARDS
LATIN PROSE
COMPOSITION

A. W. POTTS

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HINTS

TOWARDS

LATIN PROSE COMPOSITION

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ἐκ μελέτης πλείους ἢ φύσεως ἀγαθοί

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PREFACE TO SIXTH EDITION.

In this Edition some additions, mainly to the chapter on metaphors, and typographical errors have been corrected. My best thanks are due to C. C. Cotterill, M.A. and Rev. C. Darnell, M.A., for their kindness in looking over the sheets, and for valuable suggestions.

Fettes College
Dec., 1877.

PREFACE TO SECOND EDITION.

THE first edition of this Treatise was naturally incomplete. It consisted of papers drawn up for the use of one of the Upper Forms at Rugby, and the small amount of treatment which the Latin Period, in its relation to our own language, has hitherto received, made the Hints necessarily of a tentative character. The favourable reception which the book has met with from literary critics and the adoption of it in several Public Schools have made the author spare no pains to render the second edition more satisfactory and valuable.

The principle on which the Treatise is based is the dictum, 'To do one thing you must know how to do many things.' The right employment of cases, the government of words and the rules of syntax, can of course be learned from books of exercises, but such works, though indispensable at a certain stage, are of little value for conveying an impression of Latin literature and style. Genuine literature is

never in any nation an isolated production. Its basis is in national habits of feeling and thought, and its counterpart and explanation must be sought in the habits, arts and institutions of the people. For this reason somewhat fuller information on this part of the subject has been given in the short introductory Essays in this edition.

Some brief remarks will be found in the following pages on the superiority of form in the literary works of antiquity[1] and also on the influence of literary style upon general culture[2]. Such culture is of especial value in a democratic age. Among the many advantages of a broad political basis and of democratic institutions, culture is not generally to be reckoned. There is a natural tendency to be popular in all things; and popularity and vulgarity have a tendency to unite.

It is a common complaint that pupils after working at Latin composition for years show but little command over Latin style, and continue in after life to write English in flagrant violation of the rules for vigorous, direct and lucid writing adopted by the Romans. There is much truth in this complaint, which the two following reasons will go far to explain.

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[1] P. 3. [2] P. 23.

First, the education of boys until their 14th or 15th year is often entrusted to teachers who have no real command either over the Latin language or their own. Such teachers depend almost exclusively upon exercise books, which instead of stimulating the learner's faculties, deaden them. The stimulating teachers are those who have a mastery of the subject they teach, far beyond the immediate requirements of their pupils, and are themselves filled with a love of knowledge. *Tout est dans tout*, says an admirable proverb. Information on almost any subject is valuable in teaching any other. He who thinks that he knows enough about what he teaches, ceases from that moment to be in any sense a teacher at all.

Secondly, we have in England no means for instruction in the art of teaching. Everyone finds it out, as best he can, for himself. If he is naturally fertile in the invention of methods, if he is a born teacher, well: if not, he makes experiments for years. Hence the greatest service which can be rendered to English education is the revelation of methods. Great services have been done by Mr Wilson's well-known paper on Botanical teaching in Public Schools, and by the Bible Lessons of the Head Master of the City of London School. The application of the Socratic method to the teaching of divinity will be welcome even to those who may not agree with all Mr Abbott's con-

clusions. It is to be hoped that this is the death-blow to the ready but profitless method of setting boys to learn Analyses of the Old and New Testament, containing the dry dregs of information left after the spiritual and the poetical has been squeezed out of the Sacred History.

It still remains for some stimulating teacher of History and Geography to impart his method to the world, and confer a boon on English Education.

One critic[1], in a most kindly criticism of the first edition, pointed out that there were some places in which the same thing had been said more than once. This repetition was not unintentional; but as it unquestionably disfigured the book, it has been removed.

Most of the authors who have been found to be suggestive and valuable have been referred to in the notes. In addition to those quoted, Bernhardy's *Grundriss der Römischen Litteratur* has been of much service. Unfortunately only the first part is in print.

The principal alterations are in the Introductory Essays and in the Chapter on the Period. A number of fresh Examples have been added, principally from Livy. The number of Examples from Cicero in the first edition led some readers to imagine that

[1] In the *Globe*.

the rules were mainly applicable to the Ciceronian style: this however was not the case, nor has any attempt been made to encourage that show of knowledge which is produced by introducing special mannerism and phrases.

The arrangement has been in some cases altered; as, for example, in the position assigned to the Chapter on the Relative.

My thanks are again due to the Rev. C. E. Moberly for the kind interest he has taken in the preparation of this edition.

A. W. P.

FETTES COLLEGE,
Sept. 1870.

PREFACE TO THE FIRST EDITION.

A CHANGE is passing over Classical Schools. There is a general demand on the part of the public for a wider curriculum of education and classical studies are in consequence entering on the struggle for existence.

This is not the place to question the wisdom or discuss the probable results of a change which may be accepted as inevitable. The wisest course for those who believe in the advantages of classical scholarship, is to bestir themselves to economise time by introducing more system into teaching.

Those engaged in classical teaching seem to be unanimously of the opinion that Composition in Latin Prose is not only the most efficient method of acquiring a mastery of the Latin Language, but is in itself a valuable means of mental training, and an admirable corrective of some of the worst features in English writing. Still in England but little has been done to supply learners with a correct theory.

Verbal accuracy has received more attention than form, and activity has been shown principally in the compilation of books of exercises.

These are of great value up to a certain point. Beyond that they appear to fail, partly because they too often direct the attention of learners to the acquisition of phrases, and partly because it is not sufficient to bring an important principle once before a pupil's mind and then dismiss it. The fundamental principles require to be impressed by constant iteration.

On the other hand, Germany has produced many works, of which Grysar's *Theorie des Lateinischen Stils*, Nagelsbäch's *Lateinische Stilistik*, and Heinichen's *Lehrbuch der Theorie des Lateinischen Stils*, are the best known. Of these the last is exceedingly valuable and I gladly acknowledge my obligations to it.

In the *Hints Towards Latin Prose Composition*, an attempt is made to give students, after they have mastered the ordinary syntactical rules, some idea of the characteristics of Latin Prose, and the means to be employed to reproduce them. Recourse to the original sources and study of the masterpieces of Latin Prose are the only true means of acquiring a real power of composition in Latin. A style acquired second-hand is always artificial and sickly. It is hoped that this treatise may help to make the study of Latin Authors more fruitful, by pointing out some of the principal features of Latin expression.

The remarks on the character of the Romans as exemplified in their literature and art, are necessarily short. I cannot but regret that Professor Lübke's *History of Art* was unknown to me until the sheets were already in the press, and it was not possible to do more than make additions to what was already written.

My best thanks are due to Dr Haig Brown, Head Master of Charterhouse, for his kindness in offering to assist me in revising the proofs and for many valuable suggestions, and also to my colleague the Rev. C. E. Moberly, in whom hearty sympathy with every attempt to further the study of the *litterae humaniores* is united with singularly suggestive and copious scholarship.

RUGBY,
June, 1869.

CONTENTS.

PART I.

CHAP.		PAGE
I.	THE ESSENTIALS OF LATIN PROSE	1
II.	THE CHARACTERISTICS OF THE ROMAN PEOPLE	5
III.	THE CHARACTERISTICS OF ROMAN LANGUAGE AND LITERATURE	8
IV.	COMPARISON OF THE GREEK AND THE LATIN LANGUAGES	16
V.	ON TRANSLATING FROM ENGLISH INTO LATIN .	20
VI.	ON PHRASES AND STYLE	25

PART II.

I.	SOME ESSENTIAL FEATURES OF LATIN EXPRESSION	28
II.	ORDER OF WORDS IN A SENTENCE	44
III.	ON THE POSITION OF THE RELATIVE AND RELATIVE CLAUSES	63

PART III.

PAGE

On Unity of Expression in Latin Prose . . . 72

PART IV.

On the Period in Latin Prose 82

I. Definition of a Period . . . . . *id*
II. Frequent use of in Latin 83
III. Contrast of English and Latin usage . . . 84
IV. Characteristics of Latin Period 87
V. Proportion and Balance of 95
VI. Rhythm and Cadence of 96
VII. Limitations to employment of 100

PART V.

Metaphorical Expression and Latin Metaphors . 110

PART I.

I.

THE ESSENTIALS OF LATIN PROSE.

For the writing of Latin Prose two things are obviously requisite:

(1) Correctness,
(2) Beauty of expression:

that is, correctness in the materials employed and symmetry in the form which they are made to assume. For, although all the words employed in a Latin paragraph be sanctioned by usage in classical authors, the result they produce may be something which is not Latin Prose at all, because it is wrong in form: so, on the other hand, the sentences may be cast in a Latin mould, and yet the whole paragraph may be spoiled by the use of unclassical words (barbarisms) or ungrammatical phrases (solecisms).

The Romans considered that for a correct Latin style (*Latine loqui*) there were two requisites,

(1) The use of good words.
(2) The use of good and grammatical phrases[1].

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[1] Ut Latine loquamur, non solum videndum est, ut (1) et verba efferamus ea quae nemo iure reprehendat et (2) ea sic et casibus et temporibus et genere et numero conservemus, ut ne quid perturbatum ac discrepans aut praeposterum sit.... Cic. de Orat. III. 11.

(1) *The first* of these essentials was to be obtained by employing words which had received the approval of cultivated and literary men, and by avoiding vulgarisms and foreign words.

(2) *The second*, by attention to cases, tenses, gender and number: by the employment of genuine constructions: by due subordination of sentences: by elegance and harmony in sentence and phrase.

Inartistic baldness and confusion of expression betoken indolence, negligence and obscurity of thought and are not likely to be characteristics of true Latin writing. The literary aim of the Romans was something very different. They knew that words have the power not only to convey, but to enrich thought; to illuminate it, to give it a form visible to the eye of the mind and a sound agreeable to the cultivated ear. The music in which the Romans took delight and which they studied to produce, was that which arises from the happy adjustment of spoken or written words, from melodious cadence[1] and from rhythmic harmony of phrases and periods[2]. Indistinctness, inexplicitness, poverty of expression, obscurity in matter or words and want of rhythm, were faults which excluded a writer or speaker from the list of literary men[3]. Whoever claimed an audience for his thoughts had to clothe them in a becoming dress.

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[1] Contiones saepe exclamare vidi, cum apte verba cecidissent. Cic. Orat. c. 4.

[2] Tanta delectatio est in ipsa facultate dicendi, ut nihil hominum aut auribus aut mentibus iucundius percipi possit. Qui enim cantus moderatae orationis pronuntiatione dulcior inveniri potest? Cic. de Orat. II. 8. In soluta oratione, dum versum effugias, modum et numerum quendam oportet servari. Id. de Cll. Orr. XXXII.

[3] Qui distincte, qui explicate, qui abundanter, qui illuminate et rebus et verbis dicunt, et in ipsa oratione quasi quendam numerum versumque efficiunt, id est quod dico ornate. Cic.

In literary composition, as in every other artistic production, beauty of form consists in simplicity and clearness of expression, in unity of conception and execution: and in this the ancients obtained an unrivalled preeminence. They never attempted bizarre effects and sensations by which the imagination may be for a moment excited, but which the calmer judgement rejects as inartistic and untrue. Again, the comparative isolation of states, the difficulty of transmitting intelligence, the paucity of historic and scientific information were unfavourable to fecundity of ideas and stamped a character of unity on every stage of ancient civilization. Moreover, the literary works of antiquity were mainly the productions of leisure, composed for a limited circle of cultivated men. There was then no vast reading public, longing for daily, almost hourly, information: none of that profusion of ideas, of that incessant conflict of different principles and systems, which imprints on modern civilization a richness and variety which resembles that of the universe in which we live. Unity and simplicity of form is denied to a modern work by the very abundance of the materials from which it must be composed[1]. It requires also to be borne in mind that the perfection of form which distinguishes the remains of classical oratory, is due not a little to the absence of professional reporters. It may well be questioned whether we possess any trustworthy relics of ancient extemporaneous eloquence. The speeches which have come down to us are either elaborately revised by the authors themselves with a view to publication[2], or are artistic compositions put into the mouths of distinguished characters by historians. These latter orations are frequently

[1] See Histoire de la Civilisation en Europe, par M. Guizot. Deuxième leçon.

[2] See Plin. Epp. v. 12.

purely imaginary; sometimes they represent sentiments actually expressed, but not the form in which they were delivered.

From what has been said about the requisites of Latin Prose, it would at first sight appear that a student desirous of writing it had only two things to keep in view. He must first acquire the vocabulary which literary Romans employed and then analyse and master the rules they followed in the construction of sentences and periods. And in truth these are both indispensable requirements, but they do not constitute the whole problem before him.

He who would write good Latin prose must understand not only how the classical Latin authors expressed their thoughts, but how they would have expressed ours. He must understand not only their habits of expression, but their habits of thought.

There is in fact a third essential. The expression must be logical, in the sense of obeying not merely the laws of thought generally, but of Latin thought in particular. In an attempt to reproduce the style of a modern writer in any language the same three requisites would present themselves. It would be necessary to know his phraseology and mode of expression: it would be necessary to understand his thoughts also. An imitation of phraseology and of turn of sentence conveying thoughts foreign to a writer, results in a parody of his style. Good constructions and authorised phraseology are, it is true, as essential to a good style as the knowledge of the character of a language is to writing it; but they do not constitute the whole matter. In writing Latin all the phrases in Nizolius strung together do but form a patchwork, if they be not animated by the spirit and marked by the character of the Latin Language.

II.

THE CHARACTERISTICS OF THE ROMAN PEOPLE.

Scribendi recte sapere est et principium et fons.

Every language is of course the expression of the spirit and character of the nation that speaks it. Our own language, for example, is characterized by its popular force and energy, combined with enough, though not more than enough, of intellectual refinement.

The spirit and character of the Romans are comparatively simple and easy to understand, and are in accordance with their history and their position in the world and with the work which they were destined as a nation to accomplish. This was not the pursuit and cultivation of beauty or the production of works of fancy and imagination, but the acquisition of empire, the development of political life, the working out of the idea of law. This was the *Fortuna Populi Romani.* They recognised the call of destiny and followed without hesitation or compromise.

'Others, I know it well, the breathing bronze shall chase,
'and from the deathlike marble upcall the living face;
'shall plead with eloquence not thine, shall mete and map the skies
'and with the voice of science tell when stars shall set or rise.
''Tis thine, O Rome, to rule: this mission ne'er forego.
'Thine art, thy science this—to dictate to thy foe,
'to spare who yield submission, and bring the haughty low[1].'

[1] Verg. Aen. VI. 848—854.

Never was a nation so admirably fitted for the performance of its appointed task. It seems as though every instinct and faculty which might have diverted them from it, was carefully excluded from their mental organism, while practical sagacity, directness of purpose, manliness (the Roman 'virtue' par excellence) and every other quality calculated to lead them to the goal, found in them its fullest and most vigorous development.

Breadth of design, directness of purpose, vigour in devices for the attainment of practical ends, scrupulous thoroughness and purity of execution—these were the great characteristics of the Roman nation and remain stamped indelibly on every work they produced in engineering, literature and art. In each of these directions, though deficient in fancy and originality, they shewed a thorough spirit of realism, earnestness and energy.

Art, for example, in passing through their hands from the Greeks, lost much of its refinement, of its beauty and elegance, but it grew in solidity and magnificence in its application to the practical purposes of imperial life and the perpetuation of imperial glory.

In the same way architecture as applied to religion, remained among the Romans an exotic: but their basilicae, their viaducts, aqueducts and amphitheatres, attest the triumphs they won in the art of building over the obstacles of nature and almost over time itself[1].

In the plastic arts the historical treatment and the realistic delineations of facts was their favourite and almost exclusive study. The poetic side of art was imported from Greece to satisfy the demands of opulence and luxury. The Romans gazed on it with a transient admiration

[1] See History of Art by Dr Wilhelm Lübke, Vol. I. (Smith, Elder and Co.)

during the intervals of business[1], but their enthusiasm did not impel them to create it for themselves. Indeed, over the busts of the most debased emperors is shed a something of the ideal sufficient to suggest the thought that nearly all are the productions of Grecian skill, and the absence of Roman names from the list of the eminent sculptors of antiquity, places the matter beyond doubt.

For painting[2] the Romans displayed greater aptitude: indeed they cultivated it with indubitable skill, but apparently only as a decorative art to subserve the interests of luxury. What their painting contains of the creative and heroic owes its origin to Greek mythology and Greek epics, and sprang from the imagination of Parrhasius or Timanthes.

The science of mathematics, supplying an incomparable method of training a part of the mental faculties, and involving neither the political speculation nor the scepticism of Greek Philosophy, we should have thought likely to have found favour with the Romans. This however was not the case, and we know from the testimony of Cicero that the practical branches of Arithmetic and Mensuration were the only two really studied at Rome[3].

[1] Otiosorum et in magno loci silentio talis admiratio est. Plin. XXXVI. 4.

[2] That the Romans early evinced a taste for painting is shown by the cognomen Pictor. 'Apud Romanos quoque honos mature huic arti contigit. Siquidem cognomina ex ea Pictorum traxerunt Fabii clarissimae gentis: princepsque eius cognominis ipse aedem Salutis pinxit anno urbis conditae CCCCL: quae pictura duravit ad nostram memoriam.' Plin. Hist. Nat. XXXV. 4. Yet even a taste for painting was apparently regarded as an eccentricity not to be encouraged. An censemus si Fabio nobilissimo homini laudi datum esset quod pingeret, non multos etiam apud nos futuros Polygnotos (?) et Parrhasios fuisse? Cic. Tus. Disp. I. II.

[3] At nos metiendi ratiocinandique utilitate huius artis terminavimus modum. Tus. Disp. I. II. sub finem.

III.

THE CHARACTERISTICS OF ROMAN LANGUAGE AND LITERATURE.

From what has been said it will be readily understood that the Latin language bears upon it the stamp of the excellencies and defects of the Roman character; that it is nervous, forcible and dignified, but wanting in the flexibility, the subtilty and subjectivity which mark the Greek language and that of the civilized nations of our own day; for analysis of the operations of the human mind and the advance of mental philosophy have filled modern languages, as they did the Greek, with subtle abstractions wholly unknown to the Romans. Such abstractions had no attraction for minds which instinctively rejected all that was not 'positive[1].' Indeed the Romans were not speculative or contemplative by nature, but practical. To their view the outer world presented to the thinker too many problems to allow of the eye being turned except partially to the problems which lay within the soul.

Moreover the accurate analysis of individual emotions,

[1] This may be illustrated by the comparison of Greek and Latin proper names, the former referring in a large measure to mental, the latter to bodily peculiarities. The Greek termination -μενης has no equivalent in Latin. Capito, Cicero, Flaccus, Fronto, Naso, Tubero, Varus, Vopiscus, &c. are names more in accordance with Roman taste.

which forms so large an ingredient in the prose and poetical literature of our own day, was not only uncongenial to the Roman temperament, but was impossible in their society. Their political institutions were directly opposed to anything of the kind. The object and result of them was to merge individuality. Society was regarded as composed not of individuals, but of families. 'The contrast may be forcibly expressed by saying that the *unit* of an ancient society was the Family, of a modern society the Individual[1].' For example, the person, property and social position of a Roman citizen were absolutely at the discretion of his father. The Patria Potestas included the right of disposing of a son's earnings, forcing him to marry, disposing of him by adoption or sale, and even of putting him to death. In practice no doubt natural affection exercised great power in mitigating the barbarity of these early enactments, but the theory contained nothing offensive to the Roman conception of justice and right.

Hence the individual genius was nothing; the nationality, the all pervading polity was everything. To this goal every effort which aimed at recognition and popularity must direct itself. The school for the warrior and the statesman was not the Academia or the Stoa, but the battle-field and the Forum: the wish of his heart was not 'felicity of life' or 'tranquillity of soul,' but practical activity and power at home and abroad. The only education worthy of the name was that which fitted a citizen to serve his country. If military and political life permitted of leisure, it was spent in agriculture or in the management of domestic affairs; and Cicero was doubtless justified in asserting the superiority of the public and domestic economy of his countrymen over that of the more cultivated Greeks.

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[1] Maine, Ancient Law, Ch. v.

Dramatic literature again never obtained at Rome a hold over the popular mind. Lessing accounts for this by the idea that it was extinguished by the gladiatorial shows: but the fact is the drama never possessed a vitality to be destroyed. The Romans had no sympathy with the unreal. They preferred to have their feelings moved by the spectacle of actual and not of fictitious suffering, and the stage appealed in vain to an unimaginative people. It was not introduced until 362 B.C., and then not on account of its artistic merits, but to avert a plague. Even with this practical object in view it was regarded as a suspicious novelty, (*res nova bellicoso populo*), and met with little favour. Like other unpractical arts, it was to them a needless accessory, unworthy to occupy the time of free men[1]. The Atellanae fabulae alone formed an exception. In these a citizen might take part without forfeiting his right to vote among his tribesmen, or to shed his blood in the service of his country[2]. At a later age all the influence of Scipio and the Scipionic circle could not induce the Romans to listen to the elegant productions and the refined Latinity of Terence. To the amusements the populace thirsted for, the stage was 'as water unto wine.' They yawned through an act or so, and then stole away to more congenial entertainments, of the brutality of which the bear-baiting of our ancestors would have conveyed but a faint conception. The so-called tragedies of Seneca were mere declamatory dialogues on stoicism not designed for the stage, nor written for an audience accustomed to enjoy the horrors of the battle field amidst the luxury of the capital.

Again, literature was not of spontaneous growth among the Romans. It came from without and was adopted from necessity. Without a literature Roman influence could not

[1] Liv. v. 1. [2] Id. VII. 2.

have become universal: had this been possible, probably no Roman literature would have arisen[1]: certainly it would not have been so zealously fostered and encouraged. The Romans were however impelled and constrained to the cultivation of a national literature by the encroachments of Hellenistic writings, and this from a twofold feeling. They were fired with admiration for the literature of Greece: but they had also an instinctive feeling that the individuality of Grecian philosophy was a dangerous solvent for their political and imperial institutions. It glowed with the creative genius and freedom of thought which proclaimed in every word the glorious source from which it sprang,—national and individual liberty.

But besides the fear of innovation and the tenacity with which the Romans clung to their ancient habits and ideas, and which made them averse to mere philosophical theorizing, there existed a well-founded distrust of the *Graeculi* who imported philosophy to Rome. They brought with them neither the purifying influences of enthusiasm nor the earnestness which characterizes searchers after truth. There was more to be dreaded from the effeminacy and luxury of their lives than to be gained by sophistical expositions of systems in which they but half believed.

Grecian philosophy, however, filtered through a Roman mind was a different and far less dangerous thing, and the Romans gave it a ready welcome in that guise. Hence Roman philosophy was necessarily and avowedly imitative. It was created not to satisfy a want but to gratify a taste. At a time when materialism threatened to deaden the con-

[1] An exception ought to be made perhaps in favour of Didactic Poetry and Satire, which sprang naturally from the practical sagacity and keen observation of the Romans, without any impulse from Hellenistic influence.

templative faculties the more elevated spirits sought in it a haven from the corruption and luxury around them, in the hope of finding there the means to rekindle the smouldering virtues of their country. Yet it was rooted in utilitarianism[1], and was cultivated as a means to the practical ends of eloquence[2] and jurisprudence. The fruit of such a tree could not be either original or national.

Yet the founders of Roman literature and philosophy, in the task of imitation, had before them no easy task. The language had been little employed in this direction, and consequently the vocabulary was inadequate and the language itself somewhat unpliant and stiff. The problem might have been simplified by the introduction of Hellenisms and Hellenistic words. Indeed there is abundant proof that the early writers had yielded to this temptation and that a corruption had already begun in the language when the classical writers, with Caesar and Cicero[3] at their head, manfully opposed themselves to it with a resolute determination to found a literature thoroughly Roman and independent in style and phraseology and worthy of their position as masters of the world. The attempt was crowned with success, for it was not instigated merely by a blind conservative instinct, but by a sense of national dignity and superiority. It fell in moreover with the natural tendencies of the jurisconsults and lawyers, whose influence upon Roman literature is not sufficiently estimated[4].

[1] Cic. Tusc. I. 2. [2] Id. de Orat. I. 6. 2.

[3] See Cicero's Apology for venturing to introduce a philosophical terminology, De Fin. III. 1. 3; and cp. Quinct. I. 5. 71, Usitatis tutius utimur, nova non sine quodam periculo fingimus.

[4] 'In the front of the disciples of the new Greek school (the Stoic) we might be sure, even if we did not know it historically, that the Roman lawyers figured. We have abundant proof that, there being substantially but two professions in the Roman republic, the military

Lucretius endeavoured to enrich the vocabulary available for the higher purposes of poetry by coining compound words such as *aedituentes*, *frugiferentes*, *navigerus*, *primigenus*, *silvifragus*, *suavidicus*, *tripectorus*, but neither his authority nor their sonorous dignity sufficed to recommend to his successors formations unsuited to the genius of the Latin tongue. By Virgil, whose admiration for the Greek language never led him to forget the true character of his own, they were rejected. He saw that the language of poetry was to be enriched not by artificial formation of sonorous compounds, but by the introduction of more subtle construction of the existing words, and by greater delicacy of phrase[1].

To the purity of phraseology which Caesar[2] established, Cicero added the cultivated period and an exquisite modulation and harmony of phrase. It is true that there was in all this some artificiality and pedantry; but it satisfied the lovers of culture and supplied the Roman youth with Roman text-books, and thus secured the nationality of the empire from the encroaching influence of Hellenistic culture[3]. Cicero soon became the recognised model of Latinity. In his own age he was the centre of the intellectual movement, and was subsequently acknowledged

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men were generally identified with the party of movement, but the lawyers were universally at the head of the party of resistance.' Maine, Ancient Law, Ch. III.

[1] See Roman Poets, Virgil, by Prof. Sellar, p. 275.

[2] To Caesar new-fangled words seemed the rock ahead which threatened to wreck Latinity. Hoc habe in memoria atque in pectore, ut tanquam scopulum, sic fugias inauditum atque insolens verbum. Caesar ap. Macr. Sat. I. 5, cp. Cic. de Orat. I. 3.

[3] See Mommsen, Hist. Rom. Bk. V. ch. XII. and the admirable chapter on Early Roman Poetry in Prof. Sellar's Roman Poets of the Republic.

as the father of Roman eloquence and literature, and as the most glorious of conquerors. Others could claim the laurel for having extended the empire of Rome over the globe, but he had victoriously opened to the activity and triumphs of his countrymen an intellectual world[1]. This eulogy is indeed but the echo of his own exhortation to the literary men of his time to snatch the sceptre of intellectual superiority from the failing hand of Greece and carry it to Rome[2]. He himself as an author was somewhat destitute of originality, and as a statesman, of purpose; but great natural rhetorical gifts conscientiously and devotedly cultivated commanded for him a success in style which has left permanent traces of its supremacy not only in all future writings in Latin, but even in those of our own language and country.

But it is not merely as models for style that the works of Cicero should be read. He reflects the feelings and sentiments of the governing body at Rome in which he aspired to play a foremost part. Herein lies the key to his merits and defects. No one was better aware than he that an orator, to exercise an influence over the politics of his day, must understand and adapt himself to the sentiments and prejudices of the nation. An aspirant to power

[1] Omnium triumphorum laurea maior quanto plus est ingenii Romani terminos in tantum promovisse quam imperii. Plinius. See also Plin. Epp. I. 5.

[2] Quamobrem hortor omnes qui id facere possunt, ut huius quoque generis (in primis philosophiae) laudem iam languenti Graeciae eripiant et perferant in hanc urbem. Advice which calls to mind the less chastened exhortation in the enthusiasm of the Renaissance, 'Là donc, Français, marchez courageusement vers cette superbe cité romaine—Pillez-moi sans conscience les sacrés trésors de ce temple delphique, ainsi que vous avez fait autrefois.' Joachin de Dellay, quoted by Brachet. Grammaire Historique.

cannot afford to sacrifice a reputation for statesmanship to hardihood in speculation. Hence to the student of Roman history a knowledge of the writings of Cicero is invaluable, however inadequate his philosophical treatises may appear.

Nor is Cicero unworthy of consideration as a man. After the fullest allowances have been made both for the personal vanity which presents itself almost without disguise in everything he wrote, and for the weaknesses which it has been the delight of modern criticism to reveal, there still remains an honesty of purpose and a sense of political morality, which entitle him to more respectful consideration, than in our days he usually receives. 'You feel the force of the soul through the beauty of the style. You see the man in the writer, the nation in the man, and the universe at the feet of the nation[1].' In forming an estimate of him it is just to bear in mind the tone of the age in which he lived, the characters among whom he acted, and the loss which republicanism undoubtedly sustained by his death. With Cicero eloquence, the great safeguard of liberty, was swept away. Henceforward at Rome such oratory as is compatible with despotism will be employed for other purposes.

Some remarks on Caesar's style and on the silver age will be found page 125.

[1] Mde. de Stael, De la Littérature Latine.

IV.

COMPARISON OF THE GREEK AND THE LATIN LANGUAGES.

When compared with the Greek language the Latin, as a means for readily conveying thoughts, was in many points vastly inferior. This inferiority was recognised by the Romans themselves, who atoned for their plagiarisms by the candour and gratitude with which they acknowledged their obligations. The Greek language by its wondrous flexibility and the facility with which it lends itself to the formation of compound words, was eminently adapted for suggestiveness. Its particles convey a hundred shades of meaning. The Romans had no such advantage in their language. Thoughts to be conveyed in Latin cannot come by inuendo and suggestion: they must be thought out and assume the definiteness and precision of facts. The Romans had to yield in versatility and grace; but they were resolved to be and were unmatched in self-restraint, earnestness and rhetorical power. As they themselves expressed it, their language had a noble presence and moved with an imperial and conscious dignity[1], or, to change the metaphor, it swept on irresistibly, like a stately vessel, under the impulse of a breeze such as the

[1] Romanus sermo magis se circumspicit et aestimat et praebet aestimandum. Sen. Ep. XL.

shores of Greece had never known[1]. If Grecian art and culture achieved its most signal triumph in conquering the mistress of the world, it was itself in turn spell-bound and enslaved by the grandeur and magnificence which surrounded the city and institutions of Rome.

Yet the very simplicity of Latin constructions and the restriction to a prescribed phraseology[2] were not altogether without advantage: a certain dignity and importance was thus imparted to the style.

The language of the Romans breathes also the freshness and vitality of their character: for the noblest monuments of their literature belong either to the close of the Republic when the old virtues and love of liberty warmed the hearts and inspired the minds of men, or else to the early days of the Empire when freedom was languishing it is true, but had not yet expired under the patronage of the imperial regime[3]. Yet the almost universal tendency of the Augustan writers to imitate and not to originate gives unmistakeable evidence of the enervating influences already at work[4]. In the next generation imitation was no longer a tendency; it was the law of literary effort. How could it be otherwise? Eloquence, the sole power in those days able

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[1] Ingenia Graecorum etiam minora suos portus habent: nos plerumque maioribus velis moveamur; validior spiritus nostros sinus tendat. Quintil. XII. 10. 37.

[2] Tanquam consummata sint omnia, nihil generare audemus ipsi, cum multa quotidie ab antiquis ficta moriantur. Quintil. VIII. 6. 32. See also below on the concrete character of Latin expression, Part II. I. i.

[3] T. Livius Cn. Pompeium tantis laudibus tulit, ut Pompeianum eum Augustus appellaret; *neque id amicitiae eorum offecit.* Tac. Ann. IV. 34.

[4] La liberté fait créer, le despotisme fait imiter. Beulé, Auguste et ses amis.

to make the tyrant tremble by summoning the unjust to the bar of public opinion, had fled in terror from the Rostra and was acquiring the silvery accents of adulation. Verily *flendus erat Cicero Latiaeque silentia linguae.* The impartial historian sat down to write with a halter round his neck[1] and rose to find his occupation proscribed[2] and his labours condemned to the flames. Philosophy, speaking no longer to the free, busied herself with inquiring whether the sage was justified in withdrawing by a voluntary death from the corruption which the living were powerless to escape. Rhetoric was teaching young and old to declaim about virtues which antiquarian research testified had once been characteristic of the Roman people. Polite conversation turned solely upon safe and unpolitical topics, such as horse-racing and gladiatorial shows.

The freshness and vitality of expression above alluded to, is observable throughout the writings of the Romans, and particularly in the way in which they looked upon and described nature. Their representations of it have an almost dramatic force. They were not satisfied with an adequate conception of a natural object or phenomenon; it must assume a sensible, almost visible form[3]. Hence the

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[1] Periculosae plenum opus aleae, said Horace to Asinius Pollio of historical composition. It was an evil day when emperors began *fovere litteras, praesertim poemata et historias*, and invited the historians to read their productions in the palace. What sort of poetry can be 'fostered' by imperial patronage and what effect it produces on the world may be seen from Pliny's account. Epp. Lib. I. XII.

[2] Temporibus Augusti dicendis non defuere decora ingenia donec gliscente adulatione deterrerentur. Tac. Ann. I.

[3] This must be borne in mind by a translator. The contemplative unpicturesque descriptions or accounts of nature often found in English writers require to assume in Latin a much more vivid and dramatic shape. The features of the landscape must be described as doing something and not merely as being something.

frequency, the picturesqueness, the vitality of their metaphorical expressions[1].

The main defects of the Latin language are that it lacks abandon, playfulness, spontaneity and subtilty.

Its excellence consists in being dignified, practical, forcible, nervous, grave, delighting in logical sequence, in sonorous cadence and rhythm, and in modulation of phrase.

In short the Greek spirit 'follows with flexible activity the whole play of the universal order, is apprehensive of missing any part of it, of sacrificing one part to another, to step away from resting in this or that intimation of it however capital[2].' The Roman spirit was less expansive and rivets itself upon a few cardinal points in national and individual life. These were to begin with *virtus et arma.* It was long, as Horace tells us, before even dramatists and poets could be brought to see that literature demanded and was worthy of the energies of a life[3]. Their first attempts at dramatic versification savoured of the rude energy of the balista and catapult[4]. Indeed it was not easy to sink the Roman in the man, and Roman literature remained for the most part 'grand, and earnest' with an instinctive readiness to obey the command of Cicero 'omnium sententiarum gravitate, omnium verborum pondere utendum est[5].'

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[1] Nägelsbach in his lengthy treatment of the Latin metaphor shows that the vitality and force of Latin metaphors is due

i. to their being conveyed generally by verbs;
ii. by verbs expressive of motion;
iii. that the images of 'gushing' and 'flowing' are most frequent;
iv. that next to these in frequency are metaphors from 'flowers,' from 'fire,' from the 'stage,' and from 'navigation.'

See Part v. on Metaphors.

[2] Matthew Arnold, Culture and Anarchy, p. 147.

[3] Hor. Art. Poet. 289—291.

[4] Art. Poet. 260.

[5] De Orat. II. 17, 72.

V.

ON TRANSLATING FROM ENGLISH INTO LATIN.

Success in Latin Prose Composition is by no means easily obtained: nor is this to be wondered at. If the Romans themselves required much study and practice to convey in their language the thought and philosophy of the last century of the Republic, it is not strange if in giving expression in Latin to the abstract thoughts, the subtle emotions, the extended philosophy and science of modern times success does not 'come' to us 'by nature,' and cannot be insured except by attention and study. The advance of knowledge has been continuously progressive; Classical Latinity reached its limits long ago.

To any one ambitious of writing good Latin Prose, I would venture to give the following hints.

i. In reading Latin cultivate a habit of observation with a view to writing Latin: in construing do not rest satisfied with any equivalent for a Latin word, but endeavour to find one really adequate.

Whenever in a Latin author you meet with a fine or expressive paragraph, analyse it and try to discover how the effect is produced. Mark in each sentence the order of words, the rhythm and the cadence. Observe the '*iunctura*:' how the clauses are linked and jointed together.

A few pages, or even sentences, voluntarily and intelligently studied in this manner and with this object, will teach you more than a volume translated into English unobservantly, or a dozen pieces of English rendered into Latin before you comprehend what are the features you should endeavour to reproduce in your translation.

By following these directions, you will acquire a conception of the points of difference and resemblance in English and Latin. This will be of immense service to you in the reverse process of translating Latin into English. Most translations in our tongue are dull and wearisome, because they do not assume a new form in passing through the translator's mind. The mere substitution of English for Latin words does not produce a translation, unless the sentences and constructions are English also.

ii. Observe that the Latin writers not only paid great attention to the logical succession of clauses and sentences, but made this logical connexion at once obvious to the reader either by placing a particle as the first or second word in the sentence, or by an arrangement of words which rendered such assistance to thought unnecessary. This however will be fully discussed hereafter.

Never attempt therefore to translate an English passage into Latin until you have read and re-read it sufficiently to realize the mutual bearing and logical connexion of the details or statements in it, for as has been said before, this logical dependence and sequence must be clearly expressed. A series of sentences, in themselves grammatically correct, do not form a Latin period until the logical connexion of them is distinctly visible.

In translating the several sentences beware of falling into the error of translating *words*. Think each sentence out. Get the thought it contains clearly before you. Strip it of its abstract form, if it have one; put it into its most

simple and distinct shape, and you will probably find that you have Latin vocabulary enough to translate it without referring to a dictionary at all.

iii. Avoid the use of English-Latin dictionaries as much as possible. A large number of the English words derived from Latin come to us through the Latin of the Middle Ages, which frequently deviates widely from the classical signification. Moreover continual recourse to an English-Latin dictionary removes your vocabulary from your control, so that it does not answer promptly and instinctively to your call. It is in fact an indolent substitute for an effort of memory which would readily recall a word suited to your purpose.

Again, dictionaries are apt to divert the mind from the endeavour to secure a Latin cast of sentence by directing the attention unduly to phrases. These will come as your reading extends, and when obtained in this way, will have a natural air and a real value, about which something will be said below.

iv. When you have fixed upon the words to be employed in a sentence, arrange and rearrange them in your mind, and do not commit them to paper until you have secured distinctness of meaning, rhetorical emphasis, and a satisfactory sound.

v. There are in English many words capable of several meanings and of doing duty in a variety of phrases, such words are '*as*' '*without*' '*for*' '*that*' '*instead of*' '*among*' '*on*' '*after*' '*can*' '*would*' '*could*' '*should*' and others. It is in most cases useless to consult a dictionary until you have got your Protean word in a firm logical grip. When you have ascertained what part of speech it is, and what meaning and logical relation it has in the particular sentence you have to translate, you will find that you can dispense with a dictionary altogether. One of these words only is treated of in

this book[1]. It is of course possible to collect and classify such words, but the wisdom of doing so is doubtful. It leads a pupil to imagine that the difference between Latin and English consists in numerous or rather in countless idiomatic peculiarities, which after all are the anise and cumin of the matter. *The* idiom of the Latin language is to be logical, clear, distinct, to be intolerant of haze in thought or expression, to be rhythmical and sonorous in sound. It is quite possible to be armed at all points with idiomatic minutiae and yet to miss the fundamental characteristics of true Latinity in what you write. A style based on a clear conception of the great features of Latinity if deficient in idiomatic peculiarities, is still a genuine thing, as a statue well conceived may be a work of art, though its details and finish may be very defective; but writing tricked out with idioms and exceptional graces, if the frame-work be not solid, is an unreal thing. It is like a barber's waxwork, which has real teeth and real hair, and yet is but a sickly mockery of life. 'We start for soul is wanting there.' It pretends to be what it is not, and the more its hues and limbs try to imitate a living beauty, the more offensive they are.

vi. Remember that the word-painting and epithet-embellishment of modern historians and other writers is a novel art of questionable value. It either carries away the reader and prevents his forming an independent judgment of what he reads, or else it forces him into a critical attitude towards an author, who tries to supply him not only with facts but with interpretations of them. The reader either forms no judgment of his own, or does so under difficulties. Many modern writers remind you of the guides at Schaffhausen. They will not allow you to see the Falls in their simple grandeur, but constrain you to look at them through red, blue or yellow glass. Be this however as it may, in rendering modern authors into Latin, you may omit all epithets which are unnecessary, and these are by no means

[1] 'As' Part II. 3, vii.

few. You *must* omit them when they are plainly implied by the nouns they qualify and are in any way derogatory to the intelligence of the reader. No ancient classical author would tell you, for example, that 'Numbers perished in *unavailing* efforts at flight'—'They were crushed by the *overpowering* numbers of the enemy—' or, in describing an engagement between Germans and Romans, would say that 'Arminius and his men aimed their weapons particularly at the horses of the *Roman Cavalry*[1],' because footsoldiers are not usually mounted, nor are cavalry as a rule on foot, and Arminius was no Jason anxious to see his armed men kill one another instead of killing the enemy. In fact, the sentence is inflated to its present imposing dimensions from the terse words of Tacitus 'equis maxime vulnera ingerit.'

The fact is the commercial spirit of our time is antagonistic to purity of style. Literature is a profession, almost a trade: and the interest of the publisher is to hit the general and mediocre taste. The book that in matter and style aims very high is not likely to be the success of the season, and the circulating libraries will ignore its existence. The influence of the Sosii, Horace's publishers, on their 'authors' was probably directly opposite to that of a modern Firm. Books copied by amanuenses must be kept within reasonable compass to be sold at a reasonable price. We live in an age in which fashion requires a novel to be in 3 vols., a biography in 2 vols., 32*s*. People do not, as a rule, for several reasons think of adding works so produced to their own bookshelves, but the Circulating Libraries must do so, and that is enough. The study of the pure form and perfect expression of the masterpieces of antiquity becomes every day more and more valuable as an antidote to the unwholesome influence of fashion and trade. To the student of style the advice is still,

> 'Be perfect in the great originals,
> Read them by day and think of them by night.'

[1] Nixon's Parallel Extracts, p. 5.

VI.

ON PHRASES AND STYLE.

Choice words and elegant phrases perform no unimportant part in perfect writing. On them it depends whether the form in which thoughts are expressed is artistic or no. The outward body is, it is true, incomparably less important than the soul by which it is animated, but as a beautiful soul is doubly charming when enshrined in a beautiful form, so an exquisite thought exercises its proper influence only when it is embodied in choice language and phraseology. The study of refined expression contributes of course in the highest degree to the formation of a literary taste: but its effect is not limited to this. It produces an elevating influence upon the character. It is impossible to escape from the impression of the language we employ, and the images which it depicts. The sensitive discrimination which is acquired by choosing between phrases, will find employment in other and higher spheres. 'The sentiment of intellectual beauty, even when applying itself to literary objects, must inspire a repugnance for all that is worthless and violent: and this involuntary aversion is a guarantee almost as much to be depended upon as the principles of Reflexion[1].'

Finally, what is style? A student is directed, for example, to translate passages into the style of Cicero or of Livy. Does this mean that the translation is to be studded

[1] Mdme. de Stael, De la littérature, Discours préliminaire.

with the mannerisms and phrases habitual to these writers? Too often I fear it does, and Classical exercises are frequently estimated by this erroneous standard. To such misleading conceptions the following anecdote of Porson will serve as a valuable corrective. When pressed for approval of some school exercises in verse he replied, 'I see in them much Horace and Vergil, but nothing either Horatian or Vergilian.'

You cannot write like Cicero until you understand something of Latin rhetorical expression, and have some clear conception of the character of the Roman people. The style of Livy again is full of energy and life, because he depicts men and events stamped with a republican greatness, as they presented themselves upon the stage of life, and not with the analytical exactness of a later and more philosophical age, but with the object of glorifying the Roman nation. To write like Livy then the first step is to picture in your own mind the events you intend to describe as they would have presented themselves to a spectator, and to realize emotions as they actuated men. This is done by the imagination and implies resolute and determined thought, *dicere enim bene nemo potest nisi prudenter intelligit.* Good writing is the certain result of a clear and adequate conception. Without this excellence your description will be not that of a historian, but of a chronicler. Remember too that all Latin is more or less rhetorical. It is not enough to state a fact; the statement must carry conviction with it[1].

It is well also to remember the remark of Buffon, 'Le style est de l'homme même.' Every one not utterly devoid of individuality has and must have a style of his own, and the

[1] Lisez six lignes de suite dans Tite Live: involontairement la voix s'élève, vous prenez le ton soutenu, vous défendez une cause, et vous prononcez un discours. Taine, Essai sur Tite Live, chap. iii.

study of the masters of expression will be but sorry work if it results in an endeavour to hide your personality under a showy and ill-fitting patchwork from the garments in which their thoughts were clothed. Mere imitation, howsoever successful, is never fascinating. To arrest the attention and charm the imagination is the exclusive privilege of originality, which is not less but more effective when accompanied by the correct taste which is one of the many rewards for a faithful study of the grand and pure monuments of ancient literature, for

> ἡ μελέτα φύσιος ἀγαθᾶς πλεῦνα
> δωρεῖται, φίλοι.

PART II.

I.

SOME ESSENTIAL FEATURES OF LATIN EXPRESSION.

A few features of Latin expression, all more or less connected together, should especially be kept in view;

i. Its concreteness.
ii. Its directness.
iii. Its distinctness and lucidity.
iv. Its realism.
v. Precision in tenses etc.

1. Latin is concrete in its expression. It deals with the concrete and individual, not with the abstract and universal. Abstract words are of a scientific nature and presuppose training and education in the reader. Oratory (and all Latin writing is oratorical in character) appeals to the sympathies of the public, and of necessity employs simple and usual phraseology[1].

A few sentences in English and Latin will probably make this clear.

a. The most exalted *genius* is frequently overborne by envy.

Viri summo ingenio praediti, saepenumero invidia opprimuntur.

b. Firmness, dignity, superiority to every accident of life, are the essential characteristics of *magnanimity* and *moral courage.*

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[1] Taine speaking of Livy remarks, Toutes ces expressions sont belles parce qu'elles sont tout naturelles. C'est le charme du bon style et nous en jouissons aujourd'hui par contraste, élevés parmi les abstractions pédantes qui défigurent nos écrits et prennent la pensée vivante pour la jeter morte dans les formules banales et sèches. Telle est la tyrannie de l'habitude: le langage usuel est un serviteur necessaire: si mauvais qu'il soit, nous sommes forcés de l'employer. Tite Live, né dans le temps meilleurs a été plus heureux que nous. Essai sur Tite Live, chap. iv.

Constantem enim volumus, *gravem*, humana omnia *prementem illum* esse quem *magnanimum* et *fortem* dicimus.

c. *Fear, desire, exultation* are inconsistent with *such* a *disposition.*

Talis enim nec *timens* nec *cupiens* nec *gestiens* esse *quisquam* potest.

d. The same treatment is not applicable to all mental distress. *Affliction, commiseration, envy*, all require different remedies.

Non omnis aegritudo una ratione sedatur: alia enim *lugenti*, alia *miseranti*, alia *cupienti* adhibenda est medicina.

e. The world regards *ingratitude* with detestation.

Omnes *immemorem beneficii* oderunt.

f. There are differences untold between *learning* and *ignorance.*

Plurimum interest inter *doctum* et *rudem.*

g. He had read no *poetry* and was unacquainted with *oratory.*

Nullum *poetam* legerat, nullum *oratorem* noverat.

h. That alone is good the possession of which necessarily secures *happiness.*

Id solum bonum est, quo *qui* potiatur, necesse est *beatus* sit.

i. Be this thy *genius*—to impose
the rule of peace on vanquished foes.

Hae tibi erunt *artes;* pacisque imponere morem...

j. To perform the duties and functions of *royalty.*

Regis exsequi officia et munera.

k. So *music* flourished in Greece and all used to learn it.

Ergo in Graecia *musici* floruerunt, discebantque id omnes. (Cic. Tus. Disp. I. II. § 4.)

l. *Poetry* received a tardy recognition and welcome from our countrymen.

Sero a nostris *poetae* vel cogniti vel recepti.

Compare Quod si *dolentem* nec Phrygius lapis, etc.—*Desiderantem* quod satis est, etc. in the poets.

To this concreteness of expression we may refer the frequent citation of the examples of eminent men and the use of the name of a well-known character to represent the virtue which was his characteristic, or to give an air of reality to a remark, as

a. Tempora *Tullo* regi quam *Numae* aptiora.

b. Non enim alienum est a dignitate tua habere...aliquem *Nestora.*

c. Proinde cum venabere, licebit, auctore me, ut panarium et

lagunculam, sic etiam pugillares feras : experieris non *Dianam* magis montibus quam *Minervam* inerrare.

d. Do you think that in advanced age he was in the habit of greeting people by their wrong names?

Num igitur censetis eum, quum aetate processisset, qui *Aristides* esset, *Lysimachum* salutare solitum?

The Rhetorical figure Metonymy may be brought under the same head. On this subject Cicero supplies us with a locus classicus in his De Oratore.

Gravis est modus in ornatu orationis et saepe sumendus : ex quo genere haec sunt, *Martem* belli esse communem ; *Cererem* pro frugibus, *Liberum* appellare pro vino : *Neptunum* pro mari : *Curiam* pro senatu : *campum* pro comitiis : *togam* pro pace : *arma* et *tela* pro bello : quo item in genere et virtutes et vitia pro ipsis in quibus illa sunt, appellantur : *luxuries* quam in domum irrupit, et quo *Avaritia* penetravit : aut *Fides* valuit, *Justitia* confecit.

Cf. Quos amisimus cives, eos vis *Martis* perculit, non ira victoriae.

Such expressions according to the great master *eruditionem redolent.*

Hence many words, such as *statesmen*, *diplomatists*, *theory*, *aim*, *profession* and others, have in Latin no simple equivalent, but require to be rendered by a combination of words.

The following list may prove useful to a student.

Accomplice = scelerum *or* consiliorum conscius.

Agriculture and architecture = cultus agrorum exstructionesque tectorum.

Aim = quo animum *or* studia intendimus.

Antithesis = verba relata contrarie.

Aristocracy = optimates ; primores civitatis.

Arithmetic = studia *or* scientia numerorum.

Assessment = quod cuique tributum est.

Axiom = certa stabilisque sententia.

Calendar = compositio anni.

Character = ingenium et mores.

Chronology = descriptiones temporum (*also* fasti).

Civilization = exculta hominum vita ; humanus civilisque cultus.

Communism = aequatio bonorum.

Conscience = conscius animus.

Conservatives = qui reipublicae statum conservant.

Contracts = contractae res. Compare 'rerum contractarum fidem,' which as Zumpt naively remarks is equivalent to 'fidem in servandis *contractibus*, quo vocabulo Cicero uti noluit.' Compare also 'qui in contrahendis negotiis implicantur.'

Correspondence = legati et literae.

Diplomatists = qui scientiam habent in foederibus, pactionibus, iure denique belli et pacis.

Enthusiasm = ardor *or* impetus animi.

Etymology = vis verbi.—Hoc verbi vis ipsa declarat.

Exports and imports = eae res quae exportantur et importantur.

Fire engines = quae restinguendo igni sunt.—instrumenta ad incendia restinguenda[1].

Foreboding = praesagiens malorum animus.

Gravitation = vis et gravitas.

Historian = rerum gestarum scriptor.

Humanity = leges humanae. Forgetful of the claims of humanity = legum humanarum immemor.

Inspiration = divinus quidam afflatus.

Lawgiver = qui leges ponit.

Method = via et ratio.

Moral philosophy = quae de moribus et officiis praecepta sunt.

Object (in philosophy) = res obiecta sensibus, res adventitiae, *or* externae.

One of the old school = vir patrii moris et disciplinae.

Panic = res trepidae.

Patriotism = studium reipublicae. Ingenita erga patriam caritas.

Profession = id quod profitetur aliquis.

Rhetoric = rhetorum praecepta.

Statesmen = qui in republica dirigenda versantur; qui ad gubernacula reipublicae accedunt, and the like.

Statesmanship = reipublicae regendae et constituendae peritia.

String and wind instruments (tone of) = nervorum et tibiarum soni.

Superfluity = id quod affluit opibus.

Theory = artis praecepta; quod in praeceptis positum est.

Utilitarian philosophers = qui omnia ad utilitatem referunt.

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[1] Plinius Traiano, XXXIII. Nullus usquam in publico sipo, nulla hama, nullum denique instrumentum ad incendia compescenda.

2. The want of abstract words was owing to the conservative instinct of the Romans alluded to above, which made them reluctant to invent a new word whenever their existing vocabulary could be made available. It must not be supposed that they preferred periphrasis: on the contrary, few languages are equally conspicuous for directness and simplicity of expression whenever the recognised vocabulary admits of it.

Hence many single nouns[1] are employed to express ideas for which our more subtle analysis would require two substantives and a preposition, as

Officium = sense of duty; immortalitas = belief in immortality; hi mores = spirit of the age; gloria = love of glory; verum = love of truth, as, Expers curae quae scribentis animum etsi non flectere a vero, solicitum tamen efficere possit. Cicero, Livius etc. = the style of Cicero, or Livy, as

Even the *style of Livy* failed to satisfy Asinius Pollio.

Ne *Livius* quidem ipse Asinio Pollioni placuit.

Sepulcra = epitaphs or tombstones. Nec sepulcra legens vereor ne memoriam perdam.

1. A remarkable example of the tendency of Roman writers to employ the ordinary and simple vocabulary is supplied by the incessant use of the word *res*. It is, so to say, a blank cheque, to be filled up from the context to the requisite amount of meaning. The following examples are all from the earlier books of Livy, and the list might be extended indefinitely:

It signifies *state* or *empire*, *res* publica, *res* Romana, Latina, Troiana etc. —— *circumstances*, ea utique *res* Troianis spem affirmat. —— *state of society*, ut tum *res* erant. —— *proposal*, haud displicet *res* Tullo. —— *victory*,

[1] Cic. Tus. Dispp. IV. 5 sqq. is a mine of accurate words clearly defined.

consilium erat quo fortuna *rem* daret, eo inclinare vires.——*attempt* or *experiment*, tentata *res* est si primo impetu capi Ardea posset.——*government*, *res* ad Camillum rediit.——*property*, cum ex *re* nihil dari posset, fama et corpore creditoribus satisfaciebant.——a *novelty*, *res nova* bellicoso populo.——a *revolution*, *res novae.*——*measures*, as opposed to men, nunquamne vos *res* potius quam auctores spectabitis?——*prosperity*, *res secundae* or *prosperae.*——*adversity*, *res adversae.*——*conflict*, eodem ardore animorum gerebatur *res.*——*interest*, tua *res* agitur.——*tranquillity*, *tranquillae res.* This simplicity of phraseology occasionally produces a poverty of expression as in Liv. x. 6, Pacatae foris *res* fuere. Etruscum adversa belli *res* et indutiae quietum tenebant.

ii. Similarly *esse* is frequently employed when we should be compelled in translation to employ a more expressive verb; as

Per castra indignatio ingens *erat* (reigned).——Succus ille et sanguis incorruptus usque ad hanc aetatem oratorum *fuit* (remained).——Imprudens suus ipse *fuit* (became) accusator.——Romanus exercitus in agro Lavinati *erat* (was stationed, encamped).——Iam enim *erat* (was in vogue) unctior quaedam splendidiorque consuetudo loquendi.——Ex hac opinione sunt (arise, result,) illa detestabilia genera lugendi [1].

iii. The figure called by grammarians Hendiadys [2] should be mentioned here. An idea annexed to a substantive in English either by a case and preposition, or by an adjective, is in Latin connected as a coordinate idea. This is due

a. to the conservative tendency already explained, as may be seen in such expressions as

[1] This paragraph on the use of *esse* is taken entirely from Grysar, p. 307, 308.

[2] Madvig alludes to this rhetorical figure, but *more suo* makes no attempt to account for it. *Pace tanti viri* 'Hic laticis qualem *pateris* libamus et *auro*' is not merely equivalent to *aureis pateris*, but is a far more forcible and suggestive expression. It is a wine to be offered to the gods in sacrificial vessels, aye, and in the most precious of metals.

Nundinae et conciliabula = *weekly fairs*, in preference to *nundinalia* conciliabula.——Spectator et testis = *eye-witness* in preference to *oculatus* testis.——Ratio et doctrina = *theoretical* knowledge, in preference to *rationalis*[1] doctrina.——Ignominia et calamitas = instead of *ignominiosa* calamitas.——Artificium et expolitio = *artistic* culture = instead of *artificialis expolitio.*

b. to a love of distinctness and precision, as

a. Tundendo atque odio effecit senem, 'by his odious sermonizing.'

b. He attempted to conclude his speech amidst the loudly expressed detestation of the House.

Odio et strepitu senatus conatus est perorare.

3. Latin expression must not merely be clear, it must be precise, lucid[2], piercing as the sun[3] at noon-day. Perspicacity with the Roman was the queen of literary merits. Orationis summa virtus est perspicuitas—Quare non ut intellegere possit (auditor) sed ne omnino possit non intellegere curandum—Oratio lumen adhibere rebus debet[4]. No ambiguity was to be admitted[5]. Redundancy was better than obscurity[6].

i. Love of distinctness led the Romans to give a personal expression to many ideas which we are apt to approach analytically, as

a. The assassination of Caesar was regarded by some as a glorious, by others as an atrocious act.

Occisus Caesar aliis pulcherrimum, aliis teterrimum facinus videbatur.

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[1] *Rationalis* did not exist I believe before the silver age; *nundinalis* and *oculatus* though both used by Plautus, found no favour with the Augustan writers. The latter is comic.

[2] Sine ambiguo verbo aut sermone. Cic. de Orat. III. 13.

[3] Quintil. VII. 2. 23.

[4] Cic. de Orat. III. 13.

[5] Quintil. VIII. 11.

[6] Quintil. IV. 2. 4.

b. *Sempronius' anger* appears to me very laughable.

Iratus Sempronius mihi perridiculus videtur.

c. This was the only *instance* since the *building of Messana* of *a cross* being erected in that spot.

Illa crux sola post *conditam Messanam* illo in loco fixa est.

d. The government of Rome was monarchical from *the foundation of the city* till *its liberation,* a period of 244 years.

Regnatum est Romae a *condita urbe ad liberatam* annos ducentos quadraginta quattuor.

e. His ambition was increased by *a marriage with Tanaquil* a lady of rank.

Animos auxit *ducta in matrimonium Tanaquil* summo loco nata.

ii. A periphrasis however is often employed when the writer aims at expressing his point of view with precision; for directness is not to be confounded with conciseness of expression, to which indeed it is frequently opposed.

Meus in te *animus* quam singulari officio *fuerit* et senatus et populus testis est (for ego—— fuerim——). This is particularly the case with the word *sententia,* as in *mea sententia, tua sententia* for *ego, tu.*——*Vis animi* et *virtutis.*——Dicebatur ab eodem *animo ingenioque.*——Semper mihi ante oculos obversatur *vultus Cethegi.*——Nec *vis* tantum *militum* movebat, sed quod *Volscorum animis* nihil terribilius erat quam *ipsius Camilli forte oblata species;* i.e. the victory was due not to material power but to moral influence. Camillus flashed upon the Volscians like an apparition and they were stricken with fear.

iii. To the same love of distinctness is to be referred the frequent personification of feelings and motives, which imparts to the descriptions of Livy much of the life and poetry for which they are distinguished, as

Ubi cum *timor* atque *ira* in vicem sententias variassent, plus abhorrebant a certatione animi.——Praecipuus *pavor* Tribunos invaserat.——Haec *ira indignatioque* ferocem animum ad vexandum saevo imperio exercitum stimulabat.——Tertio die cum *ira* Romanos, illos *conscientia*

culpae ac *desperatio* irritaret, mora dimicandi nulla est facta.——*Pudor* primum tenuit effusos.——Vertit animos repente *pudor*, et in ea ipsa quae fugerant, velut caeci ruebant.——Hinc *spes*, hinc *desperatio* animos irritat.——Consulis vocem subsecuta patrum *indignatio* est.

iv. What may be called a personality of expression with the verbs *habere*, *tenere*, *excipere*, etc., is also to be remarked.

Insequens annus tribunos militum consulari potestate *habuit*.——Gallos quoque velut obstupefactos miraculum victoriae tam repentinae *tenuit*.——Tristem hiemem pestilens aestas *excepit*.——*Sensit* eventus virtutis enisae opem.

v. Hence the English impersonal expressions such as '*it is said that*...,' '*it is reported that*...,' and the like, receive in Latin if possible a personal expression.

Thus instead of Dicitur *Thucydidem* scripsisse etc., write *Thucydides* dicitur libros suos tum scripsisse quum a republica remotus atque in exilium pulsus est.——Ibi in quiete utrique consuli eadem dicitur *visa species* viri maioris quam pro humano habitu augustiorisque; not, Dicitur *visam esse speciem*.——*Demosthenes* omnes eloquentia superasse putabatur; not, Putabatur *Demosthenem*, etc.

vi. The love of 'objective simplicity' and of directness and personality induced the Romans to use the active voice much more than the passive. Indeed the use of the passive is, in comparison with the English usage, rare.

An empty house *had been occupied* by the conspirators. Arnold.
Liberas aedes coniurati *sumpserant*. Liv.

Jerusalem at this period *was fortified* by three walls. Milman.
Urbem opera molesque firmaverant[1]. Tac.

The frequent use of the past participle in the ablative absolute, which seems an exception to the rule, was necessitated by the want (1) of a perfect participle in the active voice,

[1] Parallel Extracts, J. E. Nixon, M.A.

(2) by the limitation of the present participle to expressing *simultaneous* action, (3) by the desire to put aside a tertium quid, which being neither subject nor object, interfered with the unity and directness of the sentence, as in railway communication local trains are run on to 'sidings' not to impede the main traffic.

Moreover the Latin passive is somewhat cumbrous in its forms and less handy than the active.

vii. The methods of rendering into Latin the English word '*as*,' which is often a *crux* to beginners, may be appropriately explained here.

A. When it contains a reason or other logical predication it cannot be rendered by *ut*[1], but requires a precise and explicit translation, as

a. Camillus *as* dictator had no other course open to him.

Camillus, *quum esset* dictator, aliter facere non potuit.

b. They, *as* Christians, preferred to suffer the extremest tortures.

Illi, *quum essent* Christiani, extrema pati maluerunt.

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[1] *Ut* however is used before a title or designation, as *ut miles*, *ut servus*, when it means not 'because he was' but *for a soldier*, *for a slave*, as

a. He was very honest, *for* a slave.

Valde frugi erat, *ut* servus.

b. Democritus non inscite nugatur, *ut* physicus, quo genere nihil arrogantius. '*for* a natural philosopher.'

c. It is considered that Cleisthenes was a powerful speaker *for* those days.

Opinio est Cleisthenem multum, *ut* illis temporibus, valuisse.

d. Homo et acutus *ut* Poenus, et valde studiosus.

B. If '*as* consul,' etc., signifies 'in the capacity of' or 'during the consulship of,' etc., that is, if it is temporal and official, the directness of Latin expression requires that *ut* should be omitted, and the title or function be placed in simple apposition to the subject, as

a. Cicero *as* consul expelled Catiline from Rome.

Cicero *consul* Catilinam Roma expulit.

b. Sulla *as* commander-in-chief handed over the deserters for execution.

Sulla *imperator* perfugas supplicio afficiendos tradidit.

c. He affirmed that he had been elected not *as* consul, but *as* an executioner to harass the commons.

Non *consulem* eum sed *carnificem* ad vexandam plebem creatum esse contendit.

d. He is growing up *as* a great orator to succeed your generation.

Ille non mediocris *orator* vestrae aetati succrescit.

C. Sometimes *as* is a relative in English, as

a. This is the same *as* that.

Hoc idem est quod illud.

b. Such an one *as* thou.

Talis qualis tu es.

viii. To secure liveliness and personality of expression, the substitution of the verbal substantives in *-tor*, *-trix*, *-ex*, etc., in the place of adjectives, participles and relative sentences, plays an important part in Latin writing, as

Mario inerat *contemptor* animus et superbia.——Romulus exercitu victore reducto, ipse cum factis vir magnificus tum factorum *ostentator* haud minor Capitolium ascendit.——Duces Romani saepe *tironem* exercitum acceperunt.——Hoc in oratore videtur apparuisse *artifex*, ut ita dicam, stilus.——Oratio *conciliatrix* humanae societatis.——Consul invectus est in *proditorem* exercitum militaris disciplinae, *desertorem* signorum.——Verres ille vetus *proditor* consulis, *translator* quaesturae,

aversor pecuniae publicae.——Scelerata et paene *deletrix* huius imperii sica.——Regio *fautrix* suorum.——Ipse quoque triumphi ante victoriam *flagitator* Romam rediit.——Sextius Liciniusque, *artifices* iam tot annorum usu tractandi animos plebis, de singulis quae ferebantur ad populum fatigabant.——Praedaene *interceptorem fraudatoremque* etiam malum minari militibus?——Adeo novum sibi ingenium induerat ut *plebicola* repente omnisque aurae popularis *captator* evaderet pro truci saevoque *insectatore* plebis.——Si *adhortator* operis adesset, omnes sua sponte motam remittere industriam.——Centurio erat M. Flavoleius inter primores pugnae *flagitator*.——Qui *spectator* erat amovendus, eum ipsum fortuna *exactorem* supplicii dedit.

ix. A similar effect is produced by the substitution of a substantive for an adjective, as

Isocrates *nobilitate discipulorum* floruit (for *nobilibus discipulis*).—— *Vis flammae aquae multitudine* opprimitur (=*violenta flamma multa aqua* opprimitur).——*Magna oratorum* est semperque fuit *paucitas* (Orators are and always have been rare).——Quis ignorat ii qui mathematici vocantur *quantâ in obscuritate rerum* versentur?——Hoc providebam animo, remoto Catilina, nec mihi esse P. Lentuli *somnum*, nec L. Cassii *adipem*, nec C. Cethegi *furiosam temeritatem* pertimescendam. Cuius scelere in hac *vestitus foeditate* fuerimus.——Avertere omnes a *tanta foeditate spectaculi* oculos.——Si hoc post hominum memoriam contigit nemini, *vocis* expectas *contumeliam*, cum sis gravissimo *iudicio taciturnitatis* oppressus?

x. This is the case especially when the word which we should render in English by an adjective, contains the *cause* of the statement, as

Superstitio hominum *imbecillitatem* occupavit (i.e. *because* they were weak).——Sin processeris longius (in aetate) non est dolendum magis quam agricolae dolent, praeterita verni temporis *suavitate*, aestatem auctumnumque venisse. (In suavitate praeterita lies the *cause* of the dolor.)

4. The realistic character of Latin expression has been already indirectly illustrated, but the following instances may be given:

a. They refresh themselves with food and sleep.

Corpora cibo somnoque curant.——Compare Curati cibo *corpora* quieti dant.

b. He, having resolved to die, endured the pain without difficulty.

Ille morte proposita facile dolorem *corporis* patiebatur.

c. Ipsa papavereas subsecat *ungue* comas.

d. The introduction of the games failed however to relieve them either from superstition or disease.

Nec tamen ludorum primum initium aut religione *animos* aut *corpora* morbis levavit.

When we frequently employ the singular in such phrases as 'something delights the *ear*, the *eye*,' etc., the realism of the Romans demanded the plural, as

a. In instruments a *musical ear* detects the slightest variations of tone.

In fidibus *musicorum aures* vel minima sentiunt.

b. A *tyrant's end* is the most wretched in the world.

Omnium miserrimi *tyrannorum exitus.*

c. I keep my *eye* constantly upon him.

Nunquam ab eo *oculos* deicio.

d. He commenced a journey *on foot.*

Ingressus iter *pedibus* est.——Compare *pedibus* ire in sententiam alicuius, of divisions in the House.

Hence, while it is correct to say, Pyxidem in *manu* teneo, you must say Fabula quam in *manibus* teneo: Epicurum in *manus* sumo, because the papyrus rolls of the Romans required to be held in both hands.

Clearness or lucidity of style results from (i) the thought, (ii) from the expression, (iii) from the phrases employed. Of these essentials the first is of course the most important; no writing can be clear when the thoughts conveyed by it are indistinct. This however cannot be

imparted by instruction: it results from an effort of the writer's mind. Nothing however is more inimical to distinct and precise thinking than to be content with slovenly and confused writing.

The principal rules to be observed, in order to secure the indispensable virtues of style in writing Latin, will subsequently form a large portion of the directions for 'Arranging words in sentences,' 'The treatment of the subject and object,' 'The subordination of clauses in periods,' and 'The position of the relative;' here a few general cautions only will be given against ambiguity of expression.

i. Ambiguity results from a subject and object in the accusative with the same infinitive, as in the ambiguous oracle

Aio te, Aeacida, Romanos vincere posse.

ii. sometimes from the ablative with *ab* after expectatur, petitur, poscitur, postulatur, accipitur, etc., as

Postulatur ab aliquo.——Victoria ab aliquo reportatur.

iii. sometimes from the dative of the agent after a gerundive or a future passive participle, as

Libertas nobis conservanda est.——Ei ego gratiam mihi referendam censeo, gratitude is owed *by* me *to* him (not *by* him *to* me).

iv. from the ablative of comparison instead of *quam* with proper case, as

Titum magis amo Sempronio, where Sempronio is equal to quam Sempronium ('than I love Sempronius') not quam Sempronius ('than Sempronius loves Titus').——Ut se non nunquam melius servo vestiret.

v. when an objective and subjective genitive are dependent upon one substantive, as

Helvetiorum (subj. gen.) iniuriae populi Romani (obj. gen.).

vi. Ambiguity may also be created by the genitive of a future passive participle, where it is not clear whether the gender is neuter or masculine, as

Scientia verorum a falsis dignoscendorum.

For the same reason genitive, dative and ablative plural in the neuter gender should be avoided, and *res* with the feminine adjective used instead, whenever any ambiguity would arise.

Say *in extremis rebus*, not *in extremis.*

vii. Obscurity arises from the union of ablatives in different senses in the same sentence, as

a. Verres homo vita atque factis omnium iam opinione damnatus pecuniae magnitudine sua spe...absolutus. (Where *vita atque factis = propter vitam et facta : magnitudine = propter magnitudinem.*)

b. Nolite hac eum re qua se honestiorem fore putavit, etiam ante partis honestatibus...privare. Cic. Mur. XL. 87.

c. Quare accipio equidem a Cyrenaicis haec arma contra casus et eventus quibus eorum advenientes impetus diuturna meditatione frangantur. Where Wolfe interprets *diuturna meditatione* as in explanatory apposition to *armis.* Klotz more correctly regards *quibus* as instrumental, *diuturna meditatione* as modal. Clearly something is wrong in the expression, when the interpretation is so ambiguous.

5. The precision and logical strictness of Latin expression require great accuracy in the use of tenses.

1. The present participle is loosely used in English, while in Latin it is never used except of what is actually taking place at the moment described.

i. 'Varus *finding* out the treachery of his relative, burst into a passion,' must be rendered in Latin thus

Varus quum cognati fraudem *comperisset*, in iram exarsit—or cognati fraude *comperta*,.....

ii. *Seeing* him fall, the guards were seized with a panic and fled.
Satellites, ut iacentem *videre*, trepidi diffugiunt.

II. As no vagueness in regard to time can be admitted into Latin verbal expression, it is necessary on meeting with an English *Present tense* to inquire whether it is a real present, or is doing duty for some other tense.

i. The letter *is written* in ink.
Atramento *scripta est* epistola.

ii. You *are envied* by the world.
tibi ab omnibus *invidetur*.

III. The present in English often requires a future or future perfect in Latin.

1. 'He will help you if he can,' or if he *is* able to do so, is not strictly true. The question is not whether he has the power to help now, but whether he will have it when the time for assistance comes. It will therefore stand in Latin thus,

te, si *poterit*, adiuvabit.

2. 'When the postman comes, I shall have a letter,' means strictly, when the postman *shall have arrived*, I shall have a letter, and must be so rendered in Latin.

i. quum *advenerit* tabellarius, literas accipiam.

ii. If you *abandon* virtue, you can never be happy.
si a virtute *decesseris*, beatus esse nunquam poteris.

iii. I shall wait till the enemy *retires*.
dum *abierint* hostes, expectabo.

iv. As a man *sows*, so shall he also reap.
ut sementem *feceris*, ita et metes.

v. I will punish the man who *does so*.
qui hoc *fecerit*, poena afficiam.

This perfect future tense *late patet*.

II.

ORDER OF WORDS IN A SENTENCE.

The English language, in common with all those that have lost their inflexions, is compelled to obey somewhat definite and rigid rules in the arrangement of the words composing a sentence. The arrangement is generally that of order according to syntax, and consequently the different parts of a proposition are divided with distinctness. By this much is gained in facility of expression both in conversation and in writing, and no severe mental tension is required to comprehend the statement made in a proposition. There is however a loss of emphasis, and the subjectivity of a writer is not necessarily obvious on the surface. To make this apparent, weak and careless writers often resort to the mechanical artifices of underlining words in letters, and italicizing them in print.

The Latin language, on the contrary, is transpositive, and lies under no such difficulty. It has of course its usual grammatical order; but this, owing to the inflected forms of nearly all the nouns, adjectives and verbs, can be abandoned without obscuring the grammatical construction, whenever logical or rhetorical emphasis or the harmony of the sentence, makes such an alteration desirable. In other words, the order of syntactical analysis can, without involving confusion, yield to the order of thought, and allow the individuality of the writer to impress itself on the face of

the sentence[1]. Hence in Latin the order of words is a mirror which reflects the progress of the writer's ideas, and it is therefore essential for the adequate rendering either of English into Latin or of Latin into English, that the usual order of words in Latin should be clearly understood.

In short, owing to the inflected forms of the language a Latin sentence is, at least in the order of words, singularly flexible and capable of adapting itself to the thought most prominent in the mind of the writer. There is hardly a word, with the exception of a few particles and prepositions, which may not occupy any place from the first to the last. The first essential then in rendering a sentence into Latin is to find out where the subjectivity of it lies—to see what is uppermost in the writer's mind ; where the emphasis should fall. This is half the battle, for a perfect sentence will happily strike the balance between the internal and the external—the mind and the ear—the force of logic and the charm of sound.

I.

On the position of the grammatical Subject and of the Verb.

1. The usual Order is :

Subject.....Verb containing predication, as

Homo mortalis est.——*Romulus* urbem *condidit.*——*Caesar* Galliam *vicit.*——*Camillus* pedites abire *iussit.*

The logical subject of a subordinate clause may be the grammatical object of another sentence. The position of it in its own sentence will not be altered, as

Ita memoriae traditum est, *Socratem* omnem istam disputationem reiecisse.——Animadvertit Caesar, *Sequanos* nihil earum rerum facere.

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[1] That this transpositive arrangement of words should impose a tax upon the attention was inevitable, and is obvious from the fact that even literary men like Cicero adopted mainly the syntactical order in their familiar letters and conversation.

A. As the subject then, with the words that qualify it, stands naturally at the beginning of the sentence, in order to gain emphasis it must be placed in some other marked position. The most emphatic position which it can occupy is the one usually held by the verb, viz. that *at* or *near the end* of the sentence, as

Cuius in oratione plurimum efficit ipsa *concinnitas*. —Scenicorum mos tantam habet verecundiam ut in scenam sine subligaculo prodeat *nemo*.——Quam me delectat *Theramenes*!——Hannibal iam subibat muros, cum in eum erumpunt *Romani*.——Quae si populo Romano iniuste imperanti accidere potuerunt, quid debent putare *singuli*?——Citatur *reus*: agitur *causa*: paucis verbis accusat *Canutius*: incipit longe et alte petito prooemio respondere maior *Cepasius*: primo attente auditur eius *oratio*: erigebat animum iam demissum et oppressum *Oppianicus*.——Sensit in se iri *Brutus*.——Prudentiam sequitur considerata *actio*.——Romanum quem Caudium, quem Cannae non fregerunt, quae fregisset *acies*?

B. It must not however be assumed that the subject is always emphatic because it abandons its normal position. It may cede its place to some other word[1] which requires logical or rhetorical prominence, as

Nihil agere animus non potest. ——*Consulis* enim *alterius* quum nil aliud offenderit, nomen civitati invisum fuit.

C. This is especially the case when the subject has been already mentioned and is known to the reader or hearer, as

Aulus Cluentius caussam dicit ea lege qua lege senatores soli tenentur. Si obtinuerit caussam *Cluentius* omnes existimabunt obtinuisse propter innocentiam. ——Nec tamen mihi quicquam occurrit cur non et Pythagorae sit et Platonis vera sententia; ut enim rationem *Plato* nullam afferret, ipsa auctoritate me frangeret.——Tulit hoc dedecus familiae graviter filius; augebatur autem eius *molestia* quotidianis querimoniis et assiduo fletu sororis. [Here *molestia* is already contained in *graviter tulit*.]——Soror virgo solvit crines et flebiliter nomine sponsum mortuum appellat. Movit feroci iuveni animum *comploratio sororis* in victoria sua tantoque gaudio publico.

[1] For the Verb at the beginning of the sentence see below, '**On the position of the Verb.**'

D. It is carefully to be noted that in Latin everything logically connected with the subject or object is to be placed in close connexion with it in the sentence, as

i. Dumnorix had much power with the Sequani *through his popularity and bribery.*

Dumnorix *gratia atque largitione* apud Sequanos plurimum valebat.

ii. The Aedui sent *ambassadors* to Caesar.

Aedui *legatos* ad Caesarem mittunt [not ad Caesarem legatos mittunt, because the legati are connected with the Aedui].

iii. They who wished to derive pleasure from the sight of his calamities *owing to the hatred they bore him*, used to come to Eumenes.

Veniebant ad Eumenem *qui propter odium* fructum oculis ex eius casu capere vellent.

iv. Democritus was of course unable to distinguish between black and white *after he had lost his sight.*

Democritus, *luminibus amissis*, alba scilicet et atra discernere non poterat.

v. Since incessant showers had cut off the approach of the army *by inundating all the fields*, two garrisons were carried by a sudden attack.

Imbres continui *campis omnibus inundantes* quum exercitum interclusissent, duo praesidia improviso impetu opprimuntur.

vi. Two Numidians were sent to Hannibal *with a letter.*

Duo Numidae *cum litteris* ad Hannibalem missi sunt.

vii. When during his residence there, he was regarded with great respect *on account of his numerous virtues*, the Lacedaemonians sent ambassadors to Athens.

Hic cum *propter multas eius virtutes* magna cum dignitate viveret, Lacedaemonii legatos Athenas miserunt.

Interrogatives naturally occupy the first place in a sentence, but are occasionally put after an emphatic word, sometimes after several.

Alexandrum Pheraeum *quo* animo vixisse arbitramur?——Rex denique *ecquis* est qui senatorem populi Romani tecto ac domo non invitet?——Aristides *nonne* ob eam caussam expulsus est quod praeter modum iustus esset?

II.

On the Position of the Verb.

The natural and usual position for the verb is, as has been stated, at the end of the sentence. A curious example of this is supplied by an Agrarian law (B.C. 110).

Quei ager publicus Populi Romani in terra Italia P. Mucio, Q. Calpurnio consulibus *fuit*, de eo agro, quem agrum locum populus ex publico in privatum *commutavit*, quo pro agro loco ex privato in publicum tantum modum agri locei *commutavit*, is ager locus domineis privatus ita ut quoi optima lege privatus *sit*, *esto*.

The Verb frequently preserves this position throughout long passages[1].

Et Romani quidem ad honorem Deum insignibus armis hostium usi *sunt:* Campani, ab superbia et odio Samnitium, gladiatores (quod spectaculum inter epulas erat) eo ornatu *armarunt*, Samnitiumque nomine *compellarunt*. Eodem anno cum reliquis Etruscorum ad Perusiam, quae et ipsa induciarum fidem *ruperat*, Fabius consul nec dubia nec difficili victoria *dimicat*. Ipsum oppidum (nam ad moenia victor accessit) *cepisset*, ni legati dedentes urbem *exissent*. Praesidio Perusiae imposito, legationibus Etruriae amicitiam petentibus prae se Romam ad senatum missis, consul, praestantiore etiam quam dictator victoria triumphans, urbem *est invectus*. Quin etiam devictorum Samnitium decus magna ex parte ad legatos, P. Decium et M. Valerium, *est versum:* quos populus proximis comitiis ingenti consensu consulem alterum praetorem *declaravit*. Fabio ob egregie perdomitam Etruriam continuatur consulatus; Decius collega *datur*. Valerius praetor quartum *creatus*. Consules partiti provincias. Etruria Decio, Samnium Fabio *evenit*. Is profectus ad Nuceriam Alfaternam, tum pacem petentes, quod uti ea, quum daretur, noluissent, aspernatus, oppugnando ad deditionem *subegit*. Cum Samnitibus acie *dimicatum*.

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[1] Cp. Liv. III. 64, VIII. 9. Also Sall. Jugurtha, Cap. I. Cic. Cluent. XLIII. XLIV. XLV.

Verbo sensum claudere, says Quintilian, *longe optimum est*, for the excellent reason that *in verbis sermonis vis:* the verb in fact generally contains the main predication and combines together the whole sentence. This law is not only deducible from literary criticism, but results naturally from the circumstances under which we live. Man placed in the midst of a world of sensible objects naturally has his attention directed to the changes going on around him. Motion first attracts the attention and stimulates thought. Hence verbs occupy an important place in all language[1].

To depart in Composition from this or any other natural arrangement without an adequate reason is mere affectation, than which nothing is more opposed to the directness and simplicity of Latin writing.

The critic Quintilian quoted above, who supplies us with the reason for the general rule, supplies us also with the first limit to the employment of it: *si id asperum erit, cedet haec ratio numeris.*

This arrangement therefore may be abandoned,

a. for the sake of Rhythm[2].

b. to give importance and emphasis to a word which would not have the requisite stress in the middle of the sentence. Quale est, says Quintilian, illud Ciceronis 'ut tibi necesse esset in conspectu Populi Romani vomere *postridie.*' Transfer hoc ultimum, minus valebit. So also

Secuti alium ducem, sequemini nunc *Camillum.*——Maxime autem perturbantur officia in *amicitiis.*——Siccine vestrum militem ac praesi-

[1] Henri Veii, Recueil.

[2] This is particularly to be observed in compound sentences in order to avoid an accumulation of finite verbs at the end of a period, an arrangement very distasteful to the Romans. This will be found more fully discussed in the chapter on 'The Period.'

dem sinitis vexari *ab inimicis?*——Quo magis argui praestigias iubetis *vestras*, eo plus vereor ne abstuleritis observantibus etiam *oculos*.—— Quare consulite *vobis*, prospicite *patriae*, conservate *vos, coniuges, liberos fortunasque vestras*.——Queruntur iniurias *suas, vim plebis, Voleronis audaciam*.——His de causis C. Iunius condemnatus est *levissimis et infirmissimis*.——Itaque oppressus est non *causa sed tempore*.

c. to gain unusual force and importance for the verb itself.

Offendit te, A. Corneli, vos, patres Conscripti, circumfusa turba lateri meo?——Qualis habendus est is, qui non modo non repellit sed etiam *adiuvat* iniuriam?——*Movit* me oratio tua.——*Triumphavit*, quid quaeris? Hortensius.——*Disces* tu quidem quamdiu voles.

d. to give antithesis and point to the sentence by means of the figure Χιασμός.

Quamdiu *vixit, vivit* in luctu.——Singulorum facultates et *copiae divitiae* sunt civitatis.——Si gladium quis apud te *deposuerit, repetat* insaniens, reddere *peccatum est, officium non* reddere.——Aedes pestilentes *sint, habeantur* salubres.——*Patriae salutem* anteponet *salati patris*.—— Romanis mos erat, in adversis vultum secundae fortunae *gerere, moderari* animos in secundis. Bellum innoxiis Antiatibus *indici, geri* cum plebe Romana. Audires ululatus *foeminarum, infantium* quiritatus, clamores virorum.

e. In explanatory clauses, where the connexion is made by *autem* and *enim*, the verb usually comes first.

Hanc cupiditatem si honestam quis esse dicit amens est: *probat enim* legum et libertatis interitum.——Etiam temperantiam inducunt, non facillime illi quidem, sed tamen quoquo modo possunt. *Dicunt enim* voluptatis magnitudinem doloris detractione finiri.——Quae res igitur gesta unquam in bello tanta? *Licet enim* mihi apud te gloriari. ——Sed hoc vitium huic uni in bonum convertebat: *habet enim* flebile quiddam in questionibus.——Amicum aegrotantem visere volebat: *habitat autem* ille in parte urbis remotissima.

f. *Sum* comes in the middle of a sentence to acquire emphasis: often also unemphatically in definitions and in sentences containing long and weighty words, as

Virtus *est* una altissimis defixa radicibus. —— Durior *est* conditio spectatae virtutis quam incognitae.——Justitia *est* affectio animi suum cuique tribuens.——Temperantia *est* expetenda, non quia voluptates fugiat, sed quia maiores consequitur.——Virtus *est* absolutio naturae.

g. The verb sometimes begins a sentence, in order to prevent the separation of closely connected words.

Erant ei veteres inimicitiae cum duobus Rosciis Amerinis.—— *Exstant* epistolae, et Philippi ad Alexandrum, et Antipatri ad Cassandrum et Antigoni ad Philippum filium, quibus praecipiunt ut oratione benigna multitudinis animos ad benevolentiam alliciant.——*Eram* cum Stoico Diodoro, qui nuper est mortuus domi meae.——*Erat* nemo quicum essem libentius, quam tecum.——Quaerimus igitur quid *sit* extremum bonorum, quod tale debet esse ut....

III.

Object.

The grammatical object (as will be readily understood from what has been said about the natural position of the verb and subject) will as a rule find its place in the middle of the sentence. If however the emphasis falls upon it, it will frequently be placed at the end of the sentence, as

Quae nisi essent in senibus, non summum consilium maiores nostri appellassent *Senatum.*——Pugnandum, tanquam contra morbum, sic contra *senectutem.*——Voluptas mentis, ut ita dicam, praestringit *oculos:* nec habet ullum cum virtute *commercium.*

For the object at the beginning of a Period, see below, Part III. VI. B.

IV.

On the Middle of the Sentence.

The middle of the sentence is usually occupied by qualifying words, particles and oblique cases: that is, by adverbs, by the ablative and by cases governed by verbs and prepositions.

We will consider first the position of adjectives in concord and of the governed genitive which is closely allied to them.

a. Most grammarians are agreed that the natural position of a qualifying adjective or governed genitive is after its substantive. This certainly is the case in many customary phrases, as

Civis *Romanus.*——Aes *alienum.*——Ius *civile.*——Nomen *Latinum.* ——Magister *equitum.*——Tribunus *militum.*——Rex *sacrorum.*—— Flamen *Dialis.*——Pater *familias.*——Praefectus *fabrum.*——Praefec-

tus *urbis.*——Curatores *viarum.*——Princeps *Senatus.*——Res *publica.* Volumnius *consularis.*——Moderatio *animi.*——Ars *ludicra.*——Cella *Iovis.*——Via *Appia*[1].

Hence an adjective or participle in agreement with a substantive, or a genitive in connexion with one, gains in force and distinctness by preceding the substantive. Thus

Mors tui fratris = the *death* of your brother. *Fratris* tui mors = the death of your *brother.*——*Alexander* magnus = the person commonly known by that title. *Magnus* Alexander, or more emphatically *Magnus ille* Alexander, calls attention distinctly to his *greatness*, as Eadem aetas rerum *magni* Alexandri est quem invictum bellis iuvenem, fortuna morbo exstinxit. Liv.

An examination of the following passages from the same author will place the question beyond doubt.

Deme terrorem Romanis, fugamque foedam siste. Hic ego templum *Statori* Iovi...voveo. I. 12[2].——Novam ipse (urbem) sub Albano monte condidit, quae ab situ porrectae in dorso urbis *Longa* Alba appellata. Inter Lavinium et Albam *Longam* coloniam deductam triginta ferme interfuere anni. I. 3.——Id a diis immortalibus precari, ne qui casus *suum* consilium laudabile efficiat. VI. 23[2].——Romane, aquam Albanam cave lacu contineri, cave in mare manare *suo* flumine sinas. V. 16.

If however a governed genitive imparts a specific meaning to an adjective, substantive or participle, it generally precedes it, as

Iuris prudens or consultus.——*Terrae* motus.——*Senatus* consultum.——Eudoxus, *Platonis* auditor.——*Plebis* homines.——*Patrum* auctoritas.——*Legis* lator[3].

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[1] It will be observed that in these phrases the substantives *civis*, *ars*, *pater*, *via*, *ius*, etc., are of wide application, and derive their special meaning by the *addition* of the genitive or adjective.

[2] See Raschig's note on the passage.

[3] Most of these phrases admit of being rendered in English by a single word, as—earthquake, Platonist, plebeians, legislator.

b. Usually when several substantives have a genitive belonging to them all, they should not be separated, but all follow or precede the genitive.

Huius autem orationis difficilius est *exitum quam principium* invenire. ——Honestum autem illud positum est in animi *cura atque cogitatione*. ——Te abundare oportet *praeceptis institutisque* philosophiae.——Secundae res sine hominum *opibus et studiis* neutiam in partem effici possunt.

c. The same rule holds good of several genitives dependent on a single substantive, as

Atque haec omnia *honoris et amplitudinis* commodo compensantur. ——Inter *tyrannorum et ducis Romani* certamina praemia victoris periisse. —— Illud honestum *animi* efficitur, non *corporis* viribus. —— *Bonorum* et *malorum* fines.——Humana natura *imbecilla* atque *aevi* brevis est.——Dedicatum inter cellam *Iovis atque Minervae* est.

d. And generally a word belonging to several connected words precedes or follows the connected words. Hence peculiar stress is thrown on each of the latter by separating them, as

Propter summam et *doctoris* auctoritatem et *urbis*.——Quod et *aetati tuae* esset aptissimum et *auctoritati meae*.——Illi, ut erat imperatum, *circumsistunt* atque hominem *interficiunt*. —Insula est Melita satis *lato* ab Sicilia mari *periculosoque* disiuncta. — *Iustitiam* cole et *pietatem*. ——*Profluens* quiddam habuit Carbo et *canorum*.

e. A substantive with governed genitive or equivalent phrase and also qualified by an adjective, generally follows the genitive, the adjective preceding both substantives, as

Summa oratoris eloquentia. ——Summam rei militaris prudentiam. —— De communibus invidiae periculis.——Falsa veneni suspicio.—— Constans omnium fama.——Una litterarum significatio.——Nostra in amicos benevolentia.

This however is not usually the case with the partitive genitive, as

Magna pars *militum.*——Duo genera *civium.*——Tria millia *equitum.*——Exigua pars *campi.*——Maior pars *Atheniensium.*

f. If the attributes of a substantive are intended to receive great distinctness, attention is drawn to them by disconnecting them from their substantives by less important words, as

Unum a Cluentio profectae pecuniae *vestigium* ostende.——Sanguinem suum profundere *omnem* (to the last drop) cupit, dummodo profusum huius ante videat.——Quae turpia sunt, nominibus appellemus *suis.*——In *miseriam* nascimur *sempiternam.*——*Somno* consopiri *sempiterno.*——*Permagnum optimi* pondus argenti.——*Recepto* Caesar *Orico,* nulla interposita mora Apolloniam proficiscitur. —— *Magna* nobis pueris, Quinte frater, si memoria teneo, *opinio* fuit, M. Antonium omnino omnis eruditionis expertem atque ignarum fuisse.

V.

On the Position of Adverbs.

i. Adverbs, particularly those of degree, usually stand immediately before the adjective, verb or adverb they qualify, as

Latius patet illius sceleris contagio quam quisquam putat. *Intus, intus est,* inquam, equus Troianus.——Fuit vir *haud dubie* dignus omni bellica laude.

To this rule however there are numerous exceptions, as the adverb, like other parts of speech, acquires emphasis and importance from peculiarity of position, as

His Fabriciis semper usus est Oppianicus *familiarissime.*——Qui mihi videntur in hac re versari *accuratissime.*——Hoc si Sulpicius noster faceret *multo* eius oratio esset pressior.——Mors aut malum non est aut est bonum *potius.*——Pecunia a patre exacta est *crudeliter.*

VI.

On the Use of Prepositions.

ii. The investigation of the uses of Prepositions belongs to the province of Syntax. It may be well however to call attention to the following rules:

a. A preposition may govern several words, when they express one idea or are intended to be viewed as connected in thought or time, as

Ex illo caelesti Epicuri de *regula et iudicio* volumine.——Percipietis voluptatem si cum Graecorum *Lycurgo et Draconе et Solone* nostras leges conferre volueritis.——Sub idem fere tempus et *ab Attalo rege et Rhodiis* legati venerunt.——Consules decreverunt secundum Caesaris *decreta et responsa*.——Senatus frequens convenit propter *famam* atque *expectationem* literarum tuarum.

b. If however the substantives represent things distinct in thought or in any way separated, the preposition must always be repeated[1], as

Quid est quod *de* re aut *de* perficiendi facultate dubitemus?——Citius profectus est *ante* furorem Catilinae et *ante* suspicionem huius coniurationis.——Non *in* appetentem regnum, sed *in* regnantem impetus factus est.——Primum *de* imbecillitate multorum et *de* variis disciplinis philosophorum loquar.——Deinceps *de* beneficentia et *de* liberalitate dicendum est.

The case of Prepositions following a relative or demonstrative Pronoun will be examined in the chapter on the Relative.

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[1] This rule, which is invariably observed in French, is too often neglected in English.

VII.

On the Position of Contrasted Words.

Love of distinctness led the Romans to place in juxtaposition all words standing in contrast or opposition to one another, in order to render the contrast as effective as possible, as

Mortali immortalitatem non arbitror contemnendam.——Datames locum delegit talem ut non multum obesse *multitudo hostium suae paucitati* posset.——Ex bello tam *tristi laeta* repente pax cariores Sabinas viris ac parentibus fecit.——E suis unum ad patrem mittit sciscitatum, quidnam se facere vellet, quandoquidem ut *omnia unus* Gabiis posset, ei Di dedissent.

This is particularly observable

(1) when the same word occurs in different cases in the same sentence, as

Alium alio nequiorem. —— Etrusci lege sacrata coacto exercitu, quum *vir virum* legisset, dimicarunt.——Nihil est *unum uni* tam simile quam omnes inter nosmetipsos sumus.——Caesar quam proxime potest hostium *castris castra* communit.——Nihil iam aliud quaerere debetis, nisi *uter utri* insidias fecerit.——Ineamus aliquam viam qua *utri utris* imperent, sine multo sanguine decerni possit.

(2) when a word and another derived from it occur in the same sentence:

Aliis aliunde est periculum.——Sint semper omnia *homini humana* meditata.——Sublato *tyranno*, *tyrannida* manere video.——Quid est aliud tollere e *vita vitae* societatem quam tollere amicorum colloquia absentium.——Ut ad *senem senex* de *senectute*, sic hoc libro ad *amicum amicissimus* de *amicitia* scripsi.——Haec tibi victor Romulus *rex regia* arma fero.

(3) particularly in the case of *sibi* or *suus* and *quisque*, as

Minime *sibi quisque* notus est, et difficillime *de se quisque* sentit.——*Sua cuique* virtuti laus propria debetur.——Gallos Hannibal, spe ingentium donorum accensos, in civitates *quemque suas* dimisit.——Placet Stoicis *suo quamque* rem nomine appellare.——In eos multitudo versa ostentare vincula deformitatemque aliam: haec se meritos dicere exprobrantes *suam quisque alius alibi* militiam.

Obs. Contrast may be effected in many cases not only by juxtaposition, but by marked separation,

Miluo erat naturale quoddam bellum cum *corvo*.——*Necessitatis* inventa antiquiora sunt quam *voluptatis*.

VIII.

On Words or Phrases in Apposition.

Words or phrases in apposition to a noun are to be placed in close connexion with it. Two positions are possible.

(1) If the words in apposition convey a subordinate idea, they follow the noun, as

Fabius *consul* de Samnitibus triumphavit.——Dionysius *tyrannus* Syracusis expulsus est.——Sergius Virginiusque, *noxii ambo*, alter in alterum causam conferunt.——Visus est audire vocem, *se postridie cenaturum Syracusis*.

(2) If the appositive words require emphasis, they will precede, as

Sapientissimus rex, Philippus, Aristotelem Alexandro filio doctorem accivit.——Scipio cum *collega*, Tiberio Longo, adversus eum venit.

IX.

On the position of Negatives.

The love of distinctness led the Latin writers in negative sentences to stamp the negative form on the sentence as early as possible. Whence such phrases as *nec unquam*, *nec quisquam*, *nec vero*, and similar phrases, are employed, and not *et nunquam*, *et nemo*, *et non*, etc.

a. And yet these things are *not* so tightly bound together that they cannot be separated.

Neque tamen haec ita adstricta sunt, ut dissolvi nequeant.

b. I am distressed that I am *not* receiving any information by letter from you.

Doleo *non* me tuis litteris certiorem fieri.

c. He who proceeds to inflict punishment in a passion will *never* observe the golden mean between excess and deficiency.

Nunquam, qui iratus accedet ad poenam, mediocritatem illam tenebit quae est inter nimium et parum.

d. Even the Lacedaemonians were *unable* to gain possession of the camp.

Neque ipsi Lacedaemonii castris potiri potuerunt.

e. You will find it better *not* to have uttered a sound except about what we ask your opinion.

Non erit melius, inquit, nisi de quo consulimus, vocem misisse.

Hence the frequency with which *nego* and *nolo* come at the beginning of a sentence.

Nego unquam post sacra constituta tam frequens collegium iudicasse.——*Negant* intueri lucem fas esse ei, qui a se hominem occisum

fateatur.——*Negabat* genus hoc orationis quicquam omnino ad levandam aegritudinem pertinere.——*Nolo* enim eundem populum imperatorem et portitorem esse terrarum.——At Carthaginem et Numantiam funditus sustulerunt. *Nollem* Corinthum.——Solon se *negat* velle suam mortem dolore amicorum et lamentis vacare.——*Negat* Epicurus quemquam qui honeste non vivat, iucunde posse vivere.

This is particularly the case when the imperative of *nolo* is used with the infinitive of another verb periphrastically for its imperative, as

Noli putare me quicquam maluisse quam ut mandatis tuis satisfacerem.——*Nolite* ad vestras leges atque instituta exigere ea, quae Lacedaemone fiunt.——*Nolite* id, belle quod fieri non potest.——*Noli* turbare circulos meos.

X.

Summary.

The usual order then of words in a simple sentence is this,

i. The subject; ii. adverbs and other words definitive of time, place, instrument, etc.; iii. the remoter object; iv. the immediate object; v. the verb.

To the period, with such limitations as will be mentioned subsequently, the same arrangement is applicable; viz.

i. The word or clause containing the subject with the words or clauses immediately connected with it. ii. The words or clauses expressive of time, place, motive, means and the like. iii. Clauses expressing the remoter object, that is the person or thing for which the action is done. iv. The object and the clauses immediately connected with it. v. The principal verb.

XI.

Of Nouns in a Simple Sentence.

In a list of people, things, qualities, etc. in English usually the conjunction, *and*, is omitted except before the last noun, as

faith, hope *and* charity.——Riches, honour *and* glory are before your eyes——John, William *and* I.

In Latin all the nouns must be unconnected (asyndeton), or each noun in the list must be attached to the preceding one by a conjunction, as

a. Divitiae, decus, gloria in oculis sita sunt.

b. Tristitiam *et* adrogantiam *et* avaritiam exuerat.

An excellent example of both methods of expression is supplied by Suetonius' character of the Dictator Caesar.

De qua prius quam dicam, ea quae ad formam *et* habitum *et* cultum *et* mores, nec minus quae ad civilia et bellica eius studia pertineant, non alienum erit summatim exponere. Fuisse traditur excelsa statura, colore candido, teretibus membris, ore paulo pleniore, nigris vegetisque oculis, valetudine prospera.

XII.

On words understood in a Coordinate Clause.

Both in English and Latin it frequently happens that words which strictly belong to both of two clauses, are expressed in one and *understood* in the other, as

i. One *is desirous* of riches, another of honour.

Alii divitiarum, alii gloriae *studiosi sunt.*

ii. Some like *Caesar*, others hate him.

Caesarem alii amant, alii oderunt.

iii. Some *devote their time* to politics, others to pleasure.

Alii rebus publicis, alii voluptatibus *operam dant.*

iv. We *are affected* first *by love* for our parents, then for our country.

Primo parentum, deinde patriae *amore afficimur.*

v. The one defeated the fleet of the Carthaginians, the other their army.

Alter classem, alter exercitum *Carthaginiensium* devicit.

As may be seen in the examples, a verb, adjective or dependent genitive common to two clauses in Latin will usually be placed in the *second*—a substantive in either clause[1].

[1] See First Latin Exercise Book. J. Barrow Allen (Clarendon Press). p. 60.

III.

ON THE POSITION OF THE RELATIVE AND RELATIVE CLAUSES.

The Relative in Latin has an extensive use. It is employed

A. to subjoin a remark, or a more complete definition of some person or thing in the leading proposition.

B. as a substitute for a copula and demonstrative.

C. instead of a conjunction and pronoun to express a purpose, concession, consequence or other relation to the main proposition.

The investigation of these uses falls within the province of grammar: rhetoric is concerned only with the position of the relative in regard to its antecedent and of the relative clauses in regard to the main sentence.

The Position of the Relative.

I. When employed as a simple relative (under head *A*) it should be placed as near its antecedent as the balance and euphony of the sentence will permit. It is rarely separated by many words. The words in the main sentence require careful arrangement to secure this position, as the substantive to which the relative refers, should frequently be drawn to the end of the sentence in order to be brought in close connexion with the relative.

Thus when no relative is employed the natural order of words would be *Res ad Camillum redierant:* with a relative we should write *Redierant res ad Camillum, cui unico*, etc.

i. Ut verum videretur in eo *illud, quod*, etc.

ii. Secutae sunt continuos complures dies *tempestates, quae* nostros in castris continerent.

iii. Artes innumerabiles repertae sunt docente *natura, quam* imitata ratio res ad vitam necessarias consecuta est.

iv. Condemnatus est *C. Iunius, qui* ei quaestioni praefuerat.

v. *Acilius, qui* Graece scripsit historiam, plures ait fuisse.

vi. Ad triginta septem millia hostium caesa auctor est *Claudius, qui* libros Acilianos ex Graeco in Latinum sermonem vertit.

vii. Necessitas ferendae conditionis humanae...admonet esse hominem: *quae cogitatio* magno opere luctum levat.

viii. Cogebantur et ipsi orbem colligere, *quae res* et paucitatem eorum insignem et multitudinem Etruscorum faciebat.

Hence *quamobrem*, *quare*, *quam ob causam*, etc., necessarily begin a sentence.

The same rule is applicable to adverbs, such as *hic, ibi, unde*, etc., and to substantives or other words in close logical connexion with a word in the preceding sentence.

i. Hannibal tres exercitus maximos comparavit. Ex *his* unum [not *unum ex his*] in Africam misit.

ii. Censebant decemviros quo cuique eorum videatur exercitus ducere: nec aliam rem praeverti. *In hanc sententiam* ut discederetur iuniores patrum evincebant.

iii. Mercatoribus est ad eos aditus magis *eo, ut* quae bello ceperint quibus vendant, habeant.

iv. Sciat orator quam plurima, *unde* etiam senibus maior auctoritas est.

Hence in order to prevent the separation of the relative or demonstrative from its antecedent, the preposition occasionally follows its case, as

Quam *contra* dicit.——Hunc *adversus.*——Hunc *propter*, and the like.

The reason for the following constructions will be at once obvious,

Quorum ad scientiam.——*Cuius* cum moribus.——Compare *quamobrem*, *quemadmodum*, etc.

Obs. A somewhat similar case occurs with adjectives, especially superlatives, limited by a relative sentence. Thus:

He sent the most faithful slave he had.

The immortal glory won by the Greeks.

On the nearest eminence to the Gauls which he could get possession of—

are respectively in Latin,

De servis suis *quem* habuit fidelissimum, misit.——Gloria *quam* immortalem Graeci retulerunt.——In tumulo, *quem* proximum Gallis capere potuit.

II. Whenever, from the arrangement of the words in the preceding sentence or from other reasons, a doubt might arise as to the antecedent of a relative or pronoun, a noun or equivalent word is added to the relative in order to render misconception impossible; as

i. Faciebant hoc idem ceteris in civitatibus grandes natu matres et item parvi liberi miserorum: quorum *utrorumque* aetas laborem et industriam meam, fidem et misericordiam vestram requirebat.

Here without the addition of *utrorumque*, the relative *quorum* would naturally be supposed to refer to *miserorum*.

ii. Venerat enim in funus, cui *funeri* ego quoque operam dedi.

iii. Huic tam pacatae profectioni ab urbe regis Etrusci abhorrens mos usque ad nostram aetatem inter cetera solemnia manet, bonis vendendis bona Porsennae regis vendendi. Cuius originem *moris* necesse est aut inter bellum natam esse aut a mitiori crevisse principio.

Here *cuius* would naturally be referred to Porsennae, were *moris* not added.

iv. Pirustis Caesar obsides imperat. His adductis arbitros inter

civitates dat, qui litem aestiment. His confectis *rebus* in citeriorem Galliam revertitur.

Here *His confectis* without the addition of *rebus* would naturally be referred to *arbitros*.

v. In Samnium incertis itum auspiciis est: cuius *rei* vitium non in belli eventum, sed in rabiem atque iras imperatorum vertit.

Obs. Caesar occasionally repeats the substantive where it seems scarcely necessary, as

i. Erant omnino itinera duo, quibus *itineribus* domo exire possent.

ii. Re frumentaria comparata equitibusque delectis iter in ea loca facere coepit, quibus in *locis* esse Germanos audiebat.

III. The relative occasionally cedes its usual position at the beginning of a sentence to give emphasis and prominence to some important idea or word, as

i. Sed est *iisdem de rebus* quod dici possit subtilius.

ii. Nemo est, *tibi* qui suadere sapientius possit.

iii. Tributa vix, in *foenus Pompeii* quod satis sit, efficiunt.

IV. A substantive standing in apposition to a sentence or word and further defined by a relative, comes in the relative sentence in Latin, not before it as in English.

i. Volscos, quae *gens* ad Campaniam euntibus non longe ab urbe est, subegit.—He subdued the Volsci *a people which*.....

ii. Santones non longe a Tolesatium finibus absunt, quae *civitas* est in provincia.—From the borders of the Tolesates *a state which*.....

iii. Romulus honorem tantum est consecutus ut deorum in numero collocatus putaretur, quam *opinionem* nemo unquam assequi potuit.—*A reputation which* no one.....

iv. Cui *civitati* maiores nostri maximos agros atque optimos concesserunt, haec apud te cognationis, fidelitatis, vetustatis, auctoritatis ne hoc quidem ius obtinuit, ut unius honestissimi atque innocentissimi civis mortem ac sanguinem deprecaretur.—*The state to which*.....

V. The relative sentence is often separated from its antecedent,

(*a*) when it is not definitive, but copulative.

i. Fama est aram fuisse in vestibulo templi Laciniae Iunonis, *cuius* cinerem nullo unquam moveri vento.

Here *cuius* is equivalent to *et eius*, and goes with aram.

ii. Nam illorum urbem ut propugnaculum oppositam esse barbaris, apud *quam* iam bis classes regias fecisse naufragium.

Apud quam is here equivalent to *et apud eam.*

(*b*) when great emphasis is thrown upon the demonstrative pronoun.

i. *Hanc* esse perfectam philosophiam semper iudicavi, *quae* de maximis quaestionibus.....

ii. Atque ego ut vidi, *quos* maximo furore et scelere esse inflammatos sciebam, *eos* nobiscum esse et Romae remansisse, magnopere metuebam.

iii. Esse enim stultitiam, a *quibus* bona precaremur, ab *iis* porrigentibus et dantibus nolle sumere.

VI. The relative clause in Latin frequently precedes the clause containing the antecedent, when greater force or balance of sentence is gained by the transposition; or when an emphasis is thrown on a demonstrative pronoun; or when the relative refers to a demonstrative which stands alone.

i. Plerique a quo plurimum sperant, ***ei*** potissimum inserviunt.

ii. Ex quo intelligitur quod verum simplex sincerumque sit, *id* esse naturae hominum aptissimum.

iii. Ego enim quae provideri poterunt, non fallar in *iis;* quae cautionem non habebunt, de *iis* non valde laboro.

iv. In quem cadit misereri, in *eundem* etiam invidere.

v. Laudant enim eos, qui aequo animo moriantur: qui alterius mortem aequo animo ferant, *eos* putant vituperandos.

vi. Quod ut ita sit, quid habet *ista res* aut laetabile aut gloriosum?

vii. Quam quisque norit artem, in *hac* se exerceat.

VII. The subject of the principal sentence is often understood from the object of the preceding relative clause.

i. *Cui* quum esset nuntiatum, surrexit.

ii. *Quorum* uti cuiusque ingenium erat, ita nuntiavere.

iii. *Cui* quum Lysimachus rex crucem minaretur, istis, quaeso, inquit, ista horribilia minitare purpuratis tuis.

VIII. The subject often stands in the relative sentence, when it precedes the main sentence.

i. Quae in re militari versata est *virtus*, summo honore florebit.

ii. Quae prima innocentis mihi *defensio* oblata est, suscepi.

iii. Quae *cupiditates* a natura proficiscuntur, facile explentur sine ulla iniuria.

IX. The wish to secure distinctness and emphasis often led the Latin writers to repeat the relative at the beginning of each clause of a sentence. This figure is called *Anaphora*, and frequently produces a fine rhetorical effect, as in the following examples.

Tigranes igitur *qui* et ipse hostis fuit populi Romani et acerrimum hostem in regnum recepit, *qui* conflixit, *qui* signa contulit, *qui* de imperio paene certavit, regnat hodie.——Movit tum patris moestitia, tum Brutus castigator lacrimarum atque inertium querelarum, auctorque, *quod* viros, *quod* Romanos deceret, arma capiendi adversus hostilia ausos.——Concepit animo eam amplitudinem Iovis templi *quae* digna deum hominumque rege, *quae* populo Romano, *quae* ipsius etiam loci maiestate esset.

Anaphora is frequent with other words, as

Sua quemque fraus, et *suus* terror maxime vexat: *suum* quemque scelus agitat: *suae* malae cogitationes conscientiaeque animi terrent.——Itaque *tantus* pavor, *tanta* trepidatio fuit, quanta si urbem, non castra hostes obsiderent.——*Videtis* Verrutium? *Videtis* primas literas integras? *Videtis* extremam partem nominis demersam in litura?——Promisit *sed* difficulter, *sed* subductis superciliis, *sed* malignis verbis.

——*Si* loca, *si* fana, *si* campum, *si* canes, *si* equos adamare solemus, quantum id in hominum consuetudine facilius fieri poterit?——Vercingetorix, proditionis insimulatus, *quod* castra propius Romanos movisset, *quod* cum omni equitatu discessisset, *quod* sine imperio tantas copias reliquisset, *quod* eius discessu Romani tanta opportunitate et celeritate venissent...tali modo accusatus ad haec respondit.——*Verres* calumniatores apponebat; *Verres* adesse iubebat; *Verres* cognoscebat; *Verres* iudicabat.——*Nihilne* te nocturnum praesidium Palatii, *nihil* urbis vigiliae, *nihil* timor populi, *nihil* consensus bonorum omnium, *nihil* hic munitissimus habendi senatus locus, *nihil* horum ora vultusque moverunt[1]?——Alter *fessum* vulnere, *fessum* cursu trahens corpus victusque fratris ante se strage, victori obiicitur hosti.——*Tu* a civitatibus pecunias classis nomine coegisti, *tu* pretio remiges dimisisti: *tu* navis cum esset a legato capta praedonum, archipiratam ab oculis omnium removisti: *tu* tuam domum piratas abducere ausus es.

Quintilian[2] compares with this figure that of *Epiphora*, by which the same word is repeated at the close of a number of clauses, as

Qui sunt qui foedera saepe ruperunt? *Carthaginienses.* Qui sunt qui crudele bellum in Italia gesserunt? *Carthaginienses.* Qui sunt qui Italiam deformaverunt? *Carthaginienses.* Qui sunt qui sibi ignosci postulant? *Carthaginienses.*——Doletis tres exercitus populi Romani interfectos. Interfecit *Antonius.* Desideratis clarissimos viros. Eos quoque vobis eripuit *Antonius.* Auctoritas huius ordinis afflicta est. Afflixit *Antonius.*

Sometimes Anaphora and Epiphora are effectively united, as

Quis eos postulavit? *Appius.* *Quis* produxit? *Appius.* *Unde?* Ab *Appio.*——Adhibe solatia mihi, non haec 'senex *erat*, infirmus *erat*' (haec enim novi), *sed* nova aliqua, *sed* magna, quae audierim *nunquam*, legerim *nunquam.*

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[1] See Heinichen, Schönheit des Lateinischen Stils, § 107.

[2] Lib. IX. c. 3. Et ab iisdem verbis plura acriter et instanter incipiunt et iisdem desinunt.

Concluding remarks on the arrangement of Words in Latin.

The arrangement of words in a Latin sentence is regulated mainly, as may be seen in the preceding pages, by two principles.

I. Words connected in thought must not be separated in writing.

II. The important thought, the real emphasis, must be obvious from the structure of the sentence.

Without sacrificing either of these principles, the transpositive character of the language allowed great concessions to be made to euphony and rhythm. In no other language are logic and sound so happily united[1].

The means by which this union is secured is particularly deserving of the attention of English students. The investigation will not only impart a keener appreciation of the beauties of Latin literature, but will also supply the best means of cultivating writing as an art in England. English writers yield to none in energy of expression, in vigour of thought and imagination, but in style they are far behind their neighbours.

The French deny that the art of writing exists in Eng-

[1] Cicero, the founder of rhythmical prose composition at Rome, says of himself, Ieiunas huius multiplicis et aequabiliter in omnia genera fusae orationis aures civitatis accepimus: easque nos primi, quicunque eramus et quantulumcunque dicebamus, ad huius generis dicendi incredibilia studia convertimus. Yet no one was more opposed to *bizarreries* of arrangement with no other object than to please the ear. Sed magnam exercitationem res flagitat, ne quid eorum, qui genus hoc secuti, non tenuerunt, simile faciamus; ne aut verba traiciamus aperte *quo melius aut cadat aut volvatur oratio*....

land, and they twit us, not without justice, with the awkward collocations of words, the *Janotismes*, which disfigure English literature. In any volume of passages from our great authors selected for translation into French, a good portion of the notes is always occupied with pointing out the verbal dislocations which are inadmissible in French. French in fact is far more Latin than English not only in derivation, but in expression.

Hence a study of French literature and composition is of undeniable service to English students: but far more valuable is it to penetrate to the fountain-head from which French writing derives its characteristic excellencies: there will be found the most perfect arrangements which subtle linguistic machinery could produce: there may be studied the productions of a strong logical faculty, of an inflected and transpositive language, and of expression assiduously cultivated as an art, to which, on account of its political importance, the noblest and ablest citizens were encouraged to devote their powers.

PART III.

ON UNITY OF EXPRESSION IN LATIN PROSE.

The treatment of the grammatical Subject and Object.

LATIN Prose is distinguished by distinctness and concinnity of style. This is secured

I. by avoiding change of the *subject* or the introduction of several independent subjects into the same sentence. The neglect of this rule is one of the commonest causes of the obscurity which marks the prose composition of beginners, because the English and Latin usages in this respect are widely different, as will be seen by the following examples.

a. This matter was soon accomplished, and the legions returned to winter quarters.

Eo celeriter confecto negotio, in hiberna legiones redierunt.

b. The plan was universally approved, and the consul was entrusted with the execution of it.

Cunctis rem approbantibus, negotium consuli datur.

c. The jury flamed up at his answer and condemned an entirely guiltless man to death.

Cuius responso iudices ita exarserunt ut capitis hominem innocentissimum condemnarent.

Obs. The following sentences therefore are not to be imitated.

a. Cum (ille) causam mirabatur neque (causa) reperiebatur.

b. Adeo neminem noxiae paenitebat ut etiam insontes fecisse videri vellent, palamque ferretur (impersonal) malo domandam tribunitiam potestatem.

c. Carthaginiensibus conditiones displicuerunt, iusseruntque Hannibalem pugnare.

d. Statim Carthaginienses pacem petierunt, tributaque est eis pax.

e. Ubi is dies quem constituerat cum legatis venit, et legati ad eum redierunt, etc.

II. by keeping a noun, as far as is possible, in the *same case* throughout the period,

a. When Crito asked *Socrates* for his opinion, *he* replied:

Socrates a Critone sententiam *rogatus* respondit.

b. When *Zopyrus*, who professed to be able to read every one's character from his outward appearance, had at a party made a large catalogue of moral defects to reproach him with, the rest laughed *him* to scorn, but Socrates came to *his* assistance.....

Cum multa in conventu vitia collegisset in eum *Zopyrus*, *qui* se naturam cuiusque ex forma perspicere profitebatur, *derisus* est a ceteris, ab ipso autem Socrate *sublevatus*, quum illa sibi insita, sed ratione a se deiecta esse diceret.

c. After *he* had discoursed on the immortality of the soul, when Crito asked *him* how *he* wished to be buried, 'I have wasted,' said he 'much time to no purpose.'

Quum enim de immortalitate animorum disputavisset, rogatus quemadmodum sepeliri vellet, multam vero, inquit, operam frustra consumpsi.

d. Inter haec ab Hasdrubale, postquam a Placentiae obsidione abscessit, *duo Numidae*, cum literis ad Hannibalem *missi*, quum per medios hostes totam ferme longitudinem Italiae *emensi essent*, dum Metapontum cedentem Hannibalem sequuntur, incertis itineribus Tarentum *delati*, a vagis per agros pabulatoribus Romanis ad Q. Claudium propraetorem deducuntur.

c. Sabini magna manu incursionem in agrum Romanum fecere: lateque *populati*, quum hominum atque pecudum *inulti* praedas egissent, recepto ad Eretum, quod passim vagatum erat, agmine, castra locant, spem in discordia Romana *ponentes*, eam impedimentum delectui fore.

Obs. Hence it frequently follows that the pronoun is not to be repeated in Latin where the English usage would require it.

a. Dolore superante [not *eum*], exclamavit.

b. Praeclare Anaxagoras qui cum Lampsaci moreretur, quaerentibus amicis velletne Clazomenas, si quid accidisset auferri, nihil necesse est, inquit, undique enim ad inferos tantundem viae est.

We should say, 'when his friends asked *him*.'

c. At vero Diogenes liberius, ut Cynicus, Alexandro roganti (not *eum*) ut diceret si quid opus esset: Nunc quidem paullulum, inquit, a sole.

III. by giving emphasis and distinctness to the *subject*, which with this view often takes precedence of words which grammatically would begin the sentence. In other words the subject should be placed at the beginning of the period, and in the principal sentence, not in a sentence of time or cause, as frequently happens in English.

a. When *Hannibal* had reviewed his auxiliary forces, he set out for Gades.

Hannibal, cum recensuisset auxilia, Gades profectus est.

b. When *Darius* had fled to Babylon, he implored Alexander by letter to allow him to redeem the captive ladies.

Darius, cum Babylonem profugisset, per epistolas Alexandrum deprecatur, redimendarum sibi captivarum potestatem faciat.

c. After *Alexander* had killed his friend Clitus, he nearly committed suicide.

Alexander, quum interemisset Clitum familiarem suum, vix a se manus abstinuit.

IV. by making sentences co-ordinate in English *subordinate* in Latin.

a. Hannibal had taken Saguntum and retired to New Carthage.

Hannibal, Sagunto capto[1], novam Carthaginem concesserat.

b. This he persistently repeated and his whole discourse was spent in eulogizing virtue.

Quae cum diceret constanter, omnis eius oratio in virtute laudanda consumebatur.

c. Hannibal allowed him to leave the camp, but he soon returned because he said he had forgotten something.

Cum Hannibalis permissu exiisset de castris, rediit paulo post, quod se oblitum nescio quid diceret.

d. This was observed, and they altered their plan.

Id ubi vident, mutant consilium.

e. Dionysius was afraid to take his stand on the ordinary platform, and used to deliver his public addresses from a lofty tower.

Dionysius, quum in communibus suggestis consistere non auderet, contionari ex turri alta solebat.

f. That I cannot admit: every one is not to be actuated towards his friend by the feeling he entertains for himself.

Illa sententia non vera est, ut quemadmodum in se quisque, sic in amicum animatus sit.

It will be seen from the examples given above and from others that whenever two or three sentences have the same subject, they are in Latin formed into a Period.

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[1] The action which indicates the time of the main action, or the occasion, means or condition of its accomplishment, is frequently thrown into the Ablative Absolute. The subject or object of the main sentence should not be placed in the Ablative Absolute clause. In other words the Ablative Absolute should stand only for a subordinate clause, and not for any part of the main sentence. Exceptions to this rule are not unfrequent, but should not be imitated by a learner. See Madvig, Lat. Gr. p. 376.

V. by marking a change of subject by the introduction of a pronoun, if the new subject has been already mentioned in the preceding sentence.

i. Quo facto eum barbari magis etiam contempserunt, quod *eum* ignorantia bonarum rerum illa sumpsisse arbitrabantur. *Hic* quum ex Aegypto reverteretur in morbum implicitus decessit.

ii. Pergamum ad *regem* venerunt. *Is* legatos comiter exceptos Pessinuntem deduxit.

iii. Principium defectionis ab *Othone* factum est. *Is* cum magna popularium manu transfugit.

iv. Alterius factionis principes partim interfecerant, *alios* in exilium eiecerant. *Hi* omnes fere Athenas se contulerant.

v. Nemo *Epaminondam* responsurum putabat quod quid diceret non haberet. At *ille* in iudicium venit, omniaque confessus est.

vi. Huius filiam *virginem* auro corrumpit Tatius, ut armatos in arcem accipiat. Aquam forte *ea* extra moenia petitum ierat.

vii. Offendit ea res populorum Etruriae animos odio ipsius regis. Gravis iam *is* antea genti fuerat.

VI. by giving prominence and distinctness to the *subject* and *object* in principal sentence and subordinate clauses. Four cases here require especial consideration.

A. When the *subject* is the same for both principal sentence and subordinate clauses.

B. When the *object* is the same in both principal sentence and subordinate clauses.

C. When the *subject* of the principal sentence is the *object* of the subordinate clauses.

D. When the *object* of the principal sentence is the *subject* of the subordinate clauses.

The following examples of each case will render the matter plain.

A. When the *subject* is the same for principal sentence and subordinate clause, it should be placed at the beginning of the Period before the conjunction, and the accessory clauses qualifying the subject immediately after it. By this arrangement only one mention of the subject is necessary.

a. When Brennus had the temple in view, he began to point out the richness of the booty to his soldiers.

Brennus, quum in conspectu haberet templum, praedae ubertatem militibus ostendebat.

b. If the elevation of mind which is discerned in dangers have no admixture of justice, it is faulty.

Ea animi elatio quae cernitur in periculis, si iustitia vacat, in vitio est.

c. Had Croesus ever been a happy man, he would have prolonged his happiness to the well known pyre which Cyrus made for him.

Croesus, si beatus unquam fuisset, beatam vitam usque ad illum a Cyro exstructum rogum pertulisset.

d. After Pausanias discovered that the prisoners he had taken at Byzantium were relatives of yours, he sent them to you without ransom.

Pausanias, dux Spartae, quos Byzantii ceperat, postquam propinquos tuos cognovit, tibi muneri misit.

e. *Dionysius*, cum gravior crudeliorque indies civitati esset, iterata coniuratione obsidetur.

B. When the *object* is the same for the principal sentence and subordinate clauses, a prominent position must be assigned to it at the beginning of the Period, as the interest is centered upon it.

a. *Augurem Tiresiam*, quem sapientem fingunt poetae, nunquam inducunt deplorantem caecitatem suam.

b. Since Homer had conceived *Polyphemus* as inhuman and brutal, he introduces him in conversation with a ram.

Polyphemum Homerus cum immanem ferumque finxisset, cum ariete colloquentem facit.

c. He continued to perfect in crime the *youths* whom he had ensnared.

Iuventutem quam illexerat, multis modis mala facinora edocebat.

d. If the occasion be favourable for the *change*, we shall effect it with more ease and facility.

Eam mutationem si tempora adiuvabunt, commodius et facilius faciemus.

e. If I cannot crush *my annoyance*, I will conceal it.

Dolorem si non potero frangere, occultabo.

f. Cn. Pompeius made preparations for the *campaign* at the close of winter, began it at the beginning of spring, finished it by the middle of summer.

Bellum Cn. Pompeius extrema hieme apparavit, ineunte vere suscepit, media aestate confecit.

g. He won by the common consent of the competitors *the prize for valour*, but resigned it to Alcibiades whom he devotedly loved.

Praemia virtutis communi petitorum consensu tulit, concessit autem Alcibiadi quem magno opere dilexit.

h. *Quem* ut barbari incendium effugisse viderunt, telis eminus emissis interfecerunt.

C. When the *subject* of the principal sentence is the object of the subordinate clause, the subject is placed at the head of the Period, and the object is represented by a pronoun in the subordinate clause.

a. When their territory was inadequate for the Gauls they despatched 300,000 men to seek a new settlement.

b. *Xenocrates* quum legati ab Alexandro quinquaginta ei talenta attulissent...abduxit legatos ad cenam in Academiam, et iis apposuit tantum quod satis esset, nullo apparatu.

c *Rex Prusias*, quum Hannibali apud eum exsulanti depugnare placeret, negabat se audere, quod exta prohiberent.

[This form of sentence is not to be imitated so much as A and B. There is less distinctness about it, as may be felt in many cases by the hesitation as to whether the demonstrative or reflexive pronoun is to be employed in the subordinate clauses.]

D. When the *subject* of the subordinate clause is the *object* of the principal sentence, place the object in the front, and let the subject of the dependent clause be understood.

a. *Captis*, quum poenitentiam profiterentur, ut parceretur edixit.

b. Idem *Cretensibus*, cum legatos deprecatoresque misissent, spem deditionis non ademit.

c. *Timotheum*, clarum hominem Athenis et principem civitatis, ferunt, quum cenavisset apud Platonem eoque convivio admodum delectatus esset vidissetque eum postridie, dixisse....

d. *Manlio* Auli filio, cum dictator fuisset, M. Pomponius tribunus plebis diem dixit.

e. *Midae* illi Phrygio, quum puer esset, dormienti formicae in os tritici grana congesserunt.

f. *Scipionem* Hannibal eo ipso, quod adversus eum dux esset potissimum lectus, praestantem virum credebat.

NOTE. It would perhaps appear at first sight that it would be more natural in the first example to write *poenitentiam profitentibus*, or *professis*, but the object of the writer is to bring prominently forward that the profession of repentance was the reason for obtaining pardon. A somewhat similar explanation will apply to the subordinate clauses in most instances of this construction.

It will be readily seen that all the arrangements illustrated in this Chapter spring naturally from that love of directness and distinctness of expression which, as has been repeatedly insisted upon, is the essential characteristic of all good writing, and particularly of Roman Literature. It is of course necessary to reach the end of a sentence or

paragraph in Latin in order to arrive at the judgment or views of the author; but as to the subject about which he is talking, there can be no mistake. This, in whatever case the grammatical construction may introduce it, always fronts us in a striking position. Nor is this less obvious in poetry than in prose, and indeed there is no more instructive writer in this respect than Horace, who, though largely influenced by Grecian examples in choice of subject and sometimes in niceties of phrase, was nevertheless in expression thoroughly Roman. If, for example, he would impress upon us that human rage and even the collapse of nature herself is impotent to shake the purpose of a *righteous soul*, he writes:

> *Iustum et tenacem propositi virum*
> non civium ardor prava iubentium
> non vultus instantis tyranni
> mente quatit solida, etc.

That the accidents of life are powerless to disturb the serenity of *Content*, he tells us thus:

> *Desiderantem quod satis est*, neque
> tumultuosum sollicitat mare
> nec saevus arcturi cadentis
> impetus aut orientis haedi, etc.

Compare also:

> Dulce et decorum est pro patria mori:
> *mors* et fugacem persequitur virum,
> nec parcit inbellis iuventae
> poplitibus timidove tergo.
> *Virtus* repulsae nescia sordidae
> intaminatis fulget honoribus,
> nec sumit aut ponit secures
> arbitrio popularis aurae.
> *Virtus*, recludens immeritis mori
> caelum, negata temptat iter via,

coetusque vulgares et udam
spernit humum fugiente pinna.
Est et fideli tuta silentio
merces: *vetabo,* qui Cereris sacrum
vulgarit arcanae, sub isdem
sit trabibus fragilemque mecum
solvat phaselon: saepe *Diespiter*
neglectus incesto addidit integrum;
raro antecedentem scelestum
deseruit pede Poena[1] claudo.

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[1] On the position of Poena see above, 'On the position of the Subject.' C.

PART IV.

ON THE PERIOD IN LATIN PROSE.

I.

Definition of a Period.

A Period is a Compound Proposition, consisting of at least two, frequently of many sentences, so mutually dependent and connected that the sense and the grammatical construction of the proposition is incomplete without the last clause.

A Period (*circuitus* or *ambitus verborum*) is so called because the reader, in order to collect together the words of the principal sentence, must make a circuit, so to say, round the interpolated clauses[1]. These are the conditions and limitations to which the main predication is subjected, and which are woven with it into a stately whole, which satisfies the ear by the fulness of its sound, while it strains the mind to attention by its length[2]. Yet the clauses of a well writ-

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[1] See some good observations in the Introduction to the 'Essay on Man' by Mark Pattison, p. 20.

[2] Hence the following sentences are not strictly periods:

Nihil omitti debet, quod ad humanam felicitatem pertinere videatur. — Quemadmodum concordia res parvae crescunt ita discordia etiam maximae dilabuntur. Scheller, Praecepta Styli Ciceroniani, Part i. c. 5.

ten Period, though intertwined, are never entangled; they are separate links adroitly connected so as to form a symmetrical chain.

II.

Frequent use of it in Latin.

The aptitude of the Latin language for the formation of lengthy Periods involving no confusion of meaning or construction, is unique, and the essentially oratorical style of the Roman writers, particularly of Cicero and Livy, led them to adopt in the main a periodic style which flows on with the full stream of a noble river, or, to change the figure, moves onward majestically, like a well disciplined army, in the full confidence of oratorical victory. They abandoned occasionally the periodic for the detached style, as will be seen below, when the nature of the subject required the change, but they returned to the Period by a natural instinct.

The investigation of the Period in Latin deserves especial attention, partly because, as belonging to the province of rhetoric rather than of syntax, it usually meets with but slight notice in grammars, and partly because the periodic style, so carefully cultivated by the Romans, is usually discarded by modern English writers, whose usage it is to make clauses logically subordinate and interdependent into co-ordinate and independent sentences, as may be seen in any modern historian or philosopher. The condition and requirements of modern society demand facile and rapid expression.

The following passages may serve as illustrations of this.

Early in June the Fellows were cited to appear before the High Commission. Five of them, deputed by the rest, obeyed the summons.

Jeffreys treated them in his usual fashion. When one of them, a grave doctor named Fairfax, hinted some doubt as to the validity of the Commission, the Chancellor began to roar like a wild beast.

In examining the different opinions which are or may be entertained on this subject, it will simplify the exposition very much if we at first limit ourselves to the case of physical, or what we commonly call material objects. These objects are of course known to us through the senses. By those channels and no otherwise do we learn what we do learn concerning them. Without the senses we should not know or suspect that such things exist...There are, however, conflicting opinions as to what it is that the senses tell us concerning objects. About one part of the information they give there is no dispute. The objects excite or awaken in us certain states of feeling.

These passages, as any one may see at a glance, if rendered into Latin by a corresponding number of independent sentences, would not be Latin prose at all, nor could they be adequately translated without a knowledge of the structure and characteristics of the Latin Period.

An attempt to contrast the Latin and English usage on this point may not be out of place, and will form the subject of the next division.

III.

Contrast of the English and Latin usage.

I. During this harangue of Horatius the decemviri were at a loss to discover how far to go in indignation or indulgence, and did not see what issue the matter would have. C. Claudius the uncle of the Decemvir Appius, delivered a speech savouring rather of entreaty than that of opprobrium. He implored him by the spirit of his brother and his brother's father to retain a recollection of the society in which he was born rather than of a compact impiously formed with his colleagues.

This in Latin admits of being expressed and is naturally expressed in a single Period, because there is only one

statement of importance, viz. the speech of Caius Claudius. The first part of the paragraph only gives us an account of how an opportunity arose for delivering it. The passage therefore stands in Latin as follows,

Haec vociferante Horatio cum decemviri nec irae nec ignoscendi modum reperirent nec quo evasura res esset cernerent, C. Claudii, qui patruus Appii decemviri erat, oratio fuit precibus quam iurgio similis, orantis per sui fratris parentisque eius manes ut civilis potius societatis in qua natus esset, quam foederis nefarie icti cum collegis meminisset.

II. The Volscians found that now they were severed from every other hope, there was but little hope in prolonging the conflict. In addition to other disadvantages they had engaged on a spot ill-adapted for fighting and worse for flight. Cut to pieces on every side they abandoned the contest and cried for quarter. After surrendering their commander and delivering up their arms, they passed under the yoke, and with one garment each, were sent to their homes covered with disgrace and defeat.

In these several sentences there is one subject only, and one main idea, that of the ignominious return of the Volscians to their homes; the rest consists of the attendant circumstances of the surrender and the causes that led to it. Hence the whole may be in Latin expressed in one Period as follows,

Volsci exiguam spem in armis, alia undique abscisa, quum tentassent, praeter cetera adversa loco quoque iniquo ad pugnam congressi, iniquiore ad fugam, quum ab omni parte caederentur, ad preces a certamine versi, dedito imperatore traditisque armis, sub iugum missi, cum singulis vestimentis ignominiae cladisque pleni dimittuntur.

III. But gloomy silence and voiceless sorrow had paralysed the minds of the inhabitants. For very dread they forgot what they were leaving behind, what they were carrying with them. With no fixed idea, and inquiring every man of his neighbour, they were at one moment standing at their thresholds, at another wandering restlessly through their homes to take a parting look.

Here again there is one main idea. The people were stricken with fear, and all that they did and did not do, was the consequence of it. Hence the whole is represented in Latin as a Period composed mainly of consecutive sentences.

Sed silentium triste ac tacita moestitia ita defixit omnium animos, ut, prae metu obliti quid relinquerent, quid secum ferrent, deficiente consilio, rogitantesque alii alios, nunc in liminibus starent, nunc errabundi domos suas, ultimum illud visuri, pervagarentur.

IV. And so they passed under the yoke, and, what was almost heavier to bear, amidst the gaze of their foes. They emerged from the defile like men rescued from the nethermost pit. They seemed to behold the sun-light then for the first time, yet as they gazed on the column in such degradation, the sun was a sight more sad than any death.

These sentences contain one main predication, that in the last line: 'life was to the Romans sadder than death.' This is qualified by a concessive sentence, and preceded by sentences containing the reasons that made life hateful. The logical connexion requires to be exhibited with much greater clearness in Latin, and the whole is formed into a Period thus,

Ita traducti sub iugum, et, quod paene gravius erat, per hostium oculos, quum e saltu evasissent, etsi, velut ab inferis extracti tum primum lucem adspicere visi sunt, tamen ipsa lux ita deforme intuentibus agmen omni morte tristior fuit.

V. He sent a number of embassies by land and sea to the surrounding nations, but effected no result beyond the importation of an insignificant amount of corn from Etruria, and produced no effect upon the market. Thus driven back to the administration of the meagre supplies, he compelled people to make a return of the corn they held, and to offer for sale all that exceeded the necessary supply of their wants for a month. He robbed the slaves of a part of their daily rations, and proceeded to

libel the corn-merchants and expose them to the fury of the populace. By this galling inquisitorial policy he revealed rather than relieved the distress. Many of the lower orders in utter despair, flinging their garments over their heads, threw themselves into the Tiber sooner than endure the torment of a prolonged existence.

Here the principal fact is that many of the poorer citizens preferred a voluntary death to the miseries inflicted on them by tyranny. The official policy which drove them to suicide is the prelude and cause, and is therefore in the Latin construction thrown into due subordination.

Qui quum, multis circa finitimos populos legationibus terra marique nequicquam missis, (nisi quod ex Etruria haud ita multum frumenti advectum est) nullum momentum annonae fecisset; et, revolutus ad dispensationem inopiae, profiteri cogendo frumentum et vendere quod usu menstruo superesset, fraudandoque parte diurni cibi servitia, criminando inde et obiciendo irae populi frumentarios, acerba inquisitione aperiret magis quam levaret, inopiam; multi ex plebe, spe amissa, potius quam ut cruciarentur trahendo animam, capitibus obvolutis se in Tiberim praecipitaverunt.

IV.

The Characteristics of the Period in Latin.

The essentials of a Period in Latin are clearness, proportion, harmony of sound and rhythm and freedom from monotony.

Clearness.

A Latin Period must be more than intelligible; it should be lucid, even luminous.

This lucidity will be secured

I. by putting the leading conception of the thought or description into the principal sentence, an arrangement which often requires much care.

a. Hannibal shifted his camp to Nola. The Consul summons Pomponius, the propraetor, and prepares to march against the enemy, as soon as he was aware of his approach.

The leading statement here is the Consul's determination to march. His 'summons' to Pomponius precedes his starting; both are subsequent to his knowledge of Hannibal's approach. The Latin therefore stands thus—

Hannibal ad Nolam castra movet. Quem ubi adventare Consul sensit, Pomponio propraetore accito, hosti obviam ire parat.

The examples from Livy already cited on the frequency of the Period in Latin will supply examples of this.

II. by admitting nothing into the period but what is essentially connected with the main conception, *i. e.* the principal sentence. In other words, when several sentences are to be formed into a period, select the one containing the central idea and subordinate to it the accessory sentences necessary to complete it.

Much of the difficulty of Tacitus' style is caused by neglect of this rule. He frequently introduces into his periods accessory sentences deserving and requiring distinct consideration. This makes an excessive demand on the attention of the reader and tends to obscure the main idea. In Livy, on the contrary, the accessory sentences are intelligible without effort and throw a light on the main conception which they are intended to introduce or illustrate.

Hence the frequency of parenthesis in his writing.

Tantisper tutelâ muliebri (tanta indoles in Laviniâ erat) res Latina et regnum avitum paternumque puero stetit. Haud nihil ambigam, (quis enim rem tam veterem pro certa affirmet?) hiccine fuerit Ascanius, an maior, quam hic, Creusa matre Ilio incolumi natus, comesque inde paternae fugae, quem Iulum eundem Iulia gens auctorem nominis sui nuncupat. Is Ascanius, ubicunque et quacunque matre genitus (certe natum Aenea constat) abundante Lavinii multitudine, florentem iam (ut tum res erant) atque opulentam urbem matri seu novercae, reliquit: novam ipse aliam sub Albano monte condidit.

III. by arranging the accessory sentences in their natural order, *i. e.* in the order of the logical sequence of thought or details, which in narrative means the order of time[1].

i. The consul summoned the senate away from that spot to the Flaminian meadows, where the Temple of Apollo now stands, in order to give no opportunity for the insinuation.

The 'insinuation' is of course connected with the previous meeting place, not with the Flaminian meadows. The Latin is therefore

Itaque inde consules ne criminationi locus esset, in prata Flaminia, ubi nunc aedes Apollinis est, avocavere senatum.

ii. He did not venture to make any objection (to giving up the slave to torture), although he considered that the slave was devoted to him and had been so to his father; for he was a mere boy at the time, etc.

Here the subject of the subordinate clauses being the subject of the principal sentence also, should be placed at the beginning, the circumstances connected with the subject following in their natural logical order, thus,

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[1] This is a point which always demands attention, because, even in our standard authors, there is often great negligence about the order in which the incidents of a narrative or the motives of an action are detailed, whether the form of the narrative be periodic or not

Hic cum esset illo tempore puer, et illa quaestio de patris sui morte constitui diceretur, etsi illum servum et sibi benevolum esse et patri fuisse arbitrabatur, nihil ausus est recusare.

iii. Interea Oppianicus, cum iam convalesceret, neque in Falerno improbitatem coloni diutius ferre posset, et huc ad urbem profectus esset, cecidisse ex equo dicitur.

Observe the order. He was well enough to go out, he had a reason for leaving home, h[illegible] started to town and had a fall from his horse.

iv. Adopting an expedient employed of old by the founders of cities, who by convoking a crowd of men of unknown and low origin imposed upon the world by the assertion that the population had sprung from the earth, Romulus opened as a sanctuary the spot which now lies in enclosures between the two sacred groves as you come down (from the Capitol), with the intention of attracting population, for he was afraid his great city would be uninhabited.

Will this translate into Latin in its present order? Examine it for a moment. Something is done—in a particular way—with a motive—in consequence of a misgiving. The real order in which the thing developed itself in the mind of Romulus is this: first comes a misgiving; then the desire to obviate the evil; then the determination how to do so, and lastly the thing done. This then is the Latin order.

Deinde, ne vana urbis magnitudo esset, adiciendae multitudinis causa, vetere consilio condentium urbes, qui, obscuram atque humilem conciendo ad se multitudinem, natam e terra sibi prolem ementiebantur, locum, qui nunc septus descendentibus inter duos lucos est, asylum aperit.

v. Cativolcus rex dimidiae partis Eburonum, qui una cum Ambiorige consilium inierat, aetate jam confectus quum laborem aut belli aut fugae ferre non posset, omnibus precibus detestatus Ambiorigem qui eius consilii auctor fuisset, taxo cuius magna in Gallia Germaniaque copia est, se exanimavit.

Here the leading thought is *Cativolcus se exanimavit*, subordinated to it are the *means* by which his purpose was effected, the *occupation* of his last moments, and the *motive* for the act. The arrangement in Latin is natural and logical. 1st the subject and all connected with it in explanatory apposition; 2nd the sense of the growing evils of age; 3rd the resolve arising from it; 4th the conduct which followed and the means selected for the act, and lastly the act itself.

IV. by beginning every sentence as far as possible with the word in closest connexion with the preceding sentence.

This is the natural and logical course. By proceeding from the known to the unknown in an intelligible manner the connexion of ideas is made apparent to the reader, and each sentence introduces him to its successor.

This *colligatio sententiarum* was, Cicero informs us, one of the results of studying writing and speaking as an art in his day. Among preceding masters of expression there had been no lack of matter or sweetness in isolated sentences, but these were inadequately connected together.

The *point de départ* (as the French appropriately term it) or 'starting point' of each sentence deserves study, particularly in the unperiodic or detached style: for short sentences are not necessarily easy to follow, and indeed make a far greater strain upon the attention than periods do, unless the connexion of thought is obvious from the arrangement of words. A number of illustrations of the Latin usage are subjoined.

a. Bellum propter nos suscepistis: *susceptum* quartum decimum annum pertinaciter geritis.

b. Princeps Labienus iurat se eum non esse deserturum. *Hoc idem* iurant ceteri legati.

c. Vacuam noctem operi dedere, pugnatumque cum consule ad lucem est. *Luce prima* iam circumvallati ab dictatore erant.

d. Noli avarus esse. *Avaritia* enim quid potest esse foedius?

e. Consules partiti provincias: *Etruria* Decio, *Samnium* Fabio evenit. *Is* profectus ad Nuceriam Alfaternos tum pacem petentes, quod uti ea quum daretur noluissent, aspernatus oppugnando *subegit.* Cum Samnitibus acie dimicatum. *Haud magno certamine* hostes victi: neque *eius pugnae* memoria tradita foret, ni Marsi eo primum praelio cum Romanis bellassent. Secuti *Marsorum* defectionem Peligni eandem fortunam habuerunt.

Whenever connecting particles are dispensed with, the *point de départ* alone supplies the mind with the logical connexion and is especially important, as may be seen in the following passage:

Brevis consultatio senatus fuit. Ad unum omnes iungendum foedus cum Lucanis, resque repetendas ab Samnitibus, censent. Benigne responsum Lucanis, ictumque foedus. Feciales missi, qui Samnitem decedere agro sociorum ac deducere exercitum finibus Lucanis iuberent, quibus obviam missi ab Samnitibus, qui denunciarent, Si quod adissent in Samnio concilium, haud inviolatos abituros. Haec postquam audita sunt Romae, bellum Samnitibus et Patres censuerunt et populus iussit. Consules inter se provincias partiti sunt. Scipioni Etruria, Fulvio Samnites obvenerunt; diversique, ad suum quisque bellum, proficiscuntur.

V. Avoid a 'precipitate' or agglomeration of verbs at the end of a period. This is one of the commonest faults in the Latin writing of the inexperienced. Sentences, of which the following is a fair specimen, are familiar enough to all teachers:

Ad te servum cum quid novi afferres ignorarem misi.

The following sentence from Livy is therefore justly censured by Madvig.

Constiterunt, nuntios in castra remissos, qui, quid sibi, quando praeter spem hostis occurrisset, faciendum esset, consulerent, quieti opperientes (xxxiii. 6).

In such sentences distinctness, proportion and rhythm are alike lost.

It should be observed, therefore, that the Principal Verb generally precedes

A. the subordinate proposition in *final* and *consecutive* sentences, as

i. Talis est ordo actionum adhibendus, ut in vita omnia sint apta inter se et convenientia.

ii. Verres Siciliam ita vexavit et perdidit, ut restitui in antiquum statum nullo modo possit.

iii. Ager non semel aratur, sed novatur et iteratur, quo meliores fetus possit et grandiores edere.

iv. Accepti obrutam armis necavere, seu ut vi capta arx videretur, seu prodendi exempli causa, ne quid usquam fidum proditori esset.

v. Quam rem Tarquinius aliquanto quam videbatur aegrius ferens, confestim Turno necem machinabatur, ut eundem terrorem, quo civium animos domi oppresserat, Latinis inferret.

vi. Ipse autem Ariovistus tantos sibi spiritus, tantam arrogantiam sumpserat, ut ferendus non videretur.

B. the substantive clauses in long periods in the *oratio obliqua.*

i. Si obtinuerit causam Cluentius...omnes existimabunt obtinuisse propter innocentiam, quoniam ita defensus sit.

ii. Non enim mihi exemplum summi et clarissimi viri P. Africani praetereundum videtur: qui quum esset censor, et in equitum censu C. Licinius sacerdos prodiisset, clara voce ut omnis contio audire posset, dixit se scire illum conceptis verbis peierasse.

iii. Cum iam tortor atque essent tormenta ipsa defessa neque tamen finem facere vellet (Sassia), quidam ex advocatis intelligere se dixit, non id agi ut verum inveniretur, sed ut aliquid falsi dicere cogerentur.

C. and in *oblique petition*, as

i. Commilitones appellans orabat ne quod scelus Ap. Claudii esset, sibi attribuerent.

ii. Dicebat se communi iure civitati civem Romanum postulare, ut dicere liceat, ut iudicium populi Romani experiri.

iii. Is magno iam natu sordidatus in Foro prensabat singulos orabatque ne Claudiae genti eam inustam maculam vellent, ut carcere et vinculis viderentur digni.

VI. To preserve the balance of the clauses and to avoid the accumulation of verbs at the end of a period, the principal sentence is frequently introduced in the subordinate clause.

i. Haec res, metuo, ne fiat.

ii. Sed vos squalidius: illorum, vides, quam niteat oratio.

iii. C. Corconius quem tu dirumperis quum aedilicium vides.

iv. Stoicorum autem non ignoras quam sit subtile vel spinosum potius disserendi genus.

Madvig points out that this is particularly to be observed in propositions in which a dependent clause is drawn to the beginning by a pronoun or relative referring to something antecedent, or in those which contain antithesis or emphasis.

V.

On Proportion and Balance in the Period.

A period to be satisfactory should have its clauses well proportioned and evenly balanced in length, a slight preponderance being generally given to the final clause, as

i. Quid autem agatur, | cum aperuero, | facile erit statuere, | quam sententiam dicatis | .

ii. Quum vagus et exsul errarct | atque undique exclusus Oppianicus, | in Falernum se ad C. Quintilium contulisset; | ibi primum in morbum incidit, | ac satis vehementer diuque aegrotavit.

iii. Larinum ipsa proficiscitur cum suis, | moerens quod jam certe incolumem filium fore putabat, | ad quem non modo verum crimen, sed ne ficta quidem suspicio perveniret.

iv. Quaerenti mihi multumque et diu cogitanti, | quanam re possem prodesse quam plurimis, | ne quando intermitterem consulere rei publicae; | nulla maior occurrebat, | quam si optimarum artium vias traderem meis civibus; | quod compluribus iam libris me arbitror consecutum | .

v. Et quisquam dubitabit, | quin huic tantum bellum transmittendum sit, | qui ad omnia nostrae memoriae bella conficienda, | divino quodam consilio natus esse videatur? |

To this desire for proportion and balance commentators refer some peculiarities in style adopted by Cicero, particularly redundancy, as

i. Nihil mihi ad aestimationem turpius, nihil *ad dolorem* acerbius accidere posset.

ii. Partes neque ad usum meliores, neque *ad speciem* pulchriores.

iii. Qui consul insidias reipublicae consilio investigasset, *veritate* aperuisset.

iv. Faciam id quod est ad severitatem lenius et ad communem salutem utilius. Cic. Cat. I. v.

This artifice, however, in clumsy hands is transparent and ineffective as Cicero himself informs us: 'Apud alios autem numero servientes, inculcata reperias inania verba quasi complementa numerorum.' (Orator 69. 230.)

VI.

On the Rhythm and Cadence of Periods.

Besides clearness, the observance of the logical order of thought, the subordination of details to the leading conception or fact by a grouping as artistic as the arrangement of accessories in an exquisite picture, the classical writers demanded in a period rhythm and cadence. The ears were to be considered as well as the intellect. Those who were insensible to the charm of rhythmical writing were hardly human[1]. 'My ears,' says Cicero, 'find pleasure in perfection and completion of periods, are sensitive to abruptness, and dislike redundancy.' The rhythm of prose is, he tells us, as essential as that of verse, and is more difficult to obtain, inasmuch as the one is regulated by definite laws, and of necessity repeats itself to a certain extent; while the charm of prose rhythm consists largely in its variety. On this topic the advice of Quintilian is well worthy of consideration.

Etiam monosyllaba si plura sunt male continuabuntur quia necesse est compositio multis clausulis concisa subsultet. Ideoque etiam brevium

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[1] Quid in his hominis simile sit nescio. Cic.

verborum et nominum vitanda continuatio, ex diverso quoque longiorum: afferunt enim quandam tarditatem. Illa quoque vitia sunt eiusdem loci, si cadentia similiter et similiter desinentia et eodem modo declinata iungantur.

An exhaustive examination of the rhythmical laws to be observed in the whole period, would be out of place in a treatise of this kind, the limits of which only admit of a few hints on the Cadence and Close. Many, said Cicero, considered that a rhythmical cadence was all that could be demanded; and, though he rightly asserts that the entire period should flow on evenly from the beginning to the end, and there come to a natural close, the pre-eminent importance of the cadence is indisputable. The ear expects it; it rests there; it has time to criticise the last period before the next begins.

I shall therefore give a few of the canons which found favour with Cicero and Quintilian.

I. Avoid closing a period with the end of a verse, as *placuisse Catoni*[1]*; esse videtur.*

The same objection applies to beginning a sentence with the beginning of a verse. The reason is the same in both cases. The metrical fragment either hurries or slackens the time and reading of prose.

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[1] This Ciceronian canon is repeatedly violated by Livy, who has a fondness for such endings, as *in vincula duci: impedienda gerebant: optare licebat.* Indeed the rhythm of Livy is often poetical thus *Tum repente quibus census equestris erat*, narrowly escapes being a pentameter. Nor is his diction less so, as *Primo robore virorum caeso.——Pleni lacrimarum procubuerunt.——Numisius affirmabat communem vere Martem belli utramque aciem pari caede prostravisse.*

The beginning of a verse rhythm may frequently be employed with effect as a cadence, as *in Africa fuisse.*

The final spondee therefore cannot be preceded by a dactyl. It may by a cretic foot, (– ⏑ –), as *criminis causa.*

A less forcible termination is produced when the spondee and cretic form one word, as *Archipiratae:* a still weaker termination is a spondee preceded by a tribrach, *temeritates.* A less appropriate foot to precede the spondee is an anapest, as *verum etiam notâ.* Two spondees are rarely employed unless they are composed of three words, as *is contra nos.*

II. A molossus in one word (– – –) gives a sonorous termination, as *conclusionesque verborum—atque vobiscum.*

III. The ditrocheus, or double trochee in one word was an especial favourite: *collocavit, comprobavit, postulabat, magnitudo, temperata.*

IV. The termination *esse videatur*, was considered so good that Quintilian called it 'hacknied,' 'iam nimis frequens.'

V. The following arrangements of a final cretic (– ⏑ –) are common; two cretics, *servare quam plurimos*—amphibrachys and cretic, *carere versibus.*

These however are not intended to form models to be slavishly observed, and a short time spent in studying some of the finer passages of Cicero will convey more information than can be given by rules, however numerous and

precise. The following table may nevertheless be found convenient[1].

Creticus cum ditrochaeo – ⏑ – | – ⏑ – – ⏑	gloriam comparavit.
Trochaeus cum molosso – ⏑ | – – –	membra firmantur.
Creticus vel duo cretici cum cretico – ⏑ – / – ⏑ – – ⏑ –	cogitans sentio. / perpeti turpiter maluit.
Dochmius ⏑ – – ⏑ – –	(i)ra victoriae.
Tribrachys cum spondeo ⏑ ⏑ ⏑ – –	(es)se videatur.
Trochaeus / Iambus cum dispondeo – ⏑ / ⏑ – – – –	pluribus de causis / virum condemnarunt.
Bacchius ⏑ – –	videri.
Palimbacchius – – ⏑	novisse.

As an example of the charm arising from mere arrangement of words, phrases and clauses, let us take the Latin original of Paley's celebrated argument founded on the effect produced upon the mind of a savage by contemplating a watch. The argument may be stated as follows.

Si aliquis hanc sphaeram, quam nuper noster familiaris Posidonius effecit, cuius singulae conversiones, idem quod in caelo singulis diebus et noctibus efficitur, in sole, luna, et quinque stellis errantibus efficiunt, in Scythiam aut Britanniam tulerit, quis in illa barbaria dubitet quin ea sphaera ratione perfecta sit? Hi autem de mundo, ex quo omnia et fiunt et oriuntur, casune ipse aut aliqua necessitate an ratione ac mente divina effectus sit, et Archimedem in imitandis sphaerae conversionibus quam naturam in efficiendis, praesertim quum illa multis partibus sollertius perfecta quam haec simulata sint, plus valuisse arbitrantur.

[1] Ramshorn, Lateinische Grammatik, IV. § 202.

We see before us the lifeless bone of a certain grammatical accuracy, in which there is no false concord or wrong gender to correct, and very little to admire. Let the hand of the great composer touch the dry bones and they assume the living grace of Latinity.

Quod si in Scythiam aut in Britanniam sphaeram aliquis tulerit hanc, quam nuper familiaris noster effecit Posidonius, cuius singulae conversiones idem efficiunt in sole et in luna et in quinque stellis errantibus, quod efficitur in caelo singulis diebus et noctibus, quis in illa barbaria dubitet quin ea sphaera sit perfecta ratione? Hi autem dubitant de mundo, ex quo et oriuntur et fiunt omnia, casune ipse sit effectus aut necessitate aliqua an ratione ac mente divina, et Archimedem arbitrantur plus valuisse in imitandis sphaerae conversionibus quam naturam in efficiendis, praesertim quum multis partibus sint illa perfecta quam haec simulata sollertius.

VII.

On the limitations to the employment of the Period.

It must not however be supposed from what has been said of the frequency of the periodic structure of sentences in the best Latin writers, that Latin prose is composed of nothing but a succession of lengthy, well arranged and duly proportioned periods. Balance and proportion of clauses and due subordination of logically connected propositions have unquestionably a peculiar dignity and beauty, but when carried beyond certain limits they grow monotonous and ineffective. Such regularity is purchased by the loss of movement, of interest and of life.

Livy could write periods of exquisite arrangement and proportion which might well have tempted him to adopt the sonorous period throughout: but from this he was saved by his love of precision and simplicity, his force and above all by his rhetorical faculty. With him the subordinate features of a narrative which are logically connected with and lead up to another more important event, gather round it in due subordination. Incidents merely contemporaneous and unconnected are given co-ordinately or disconnectedly: for there is a native truth in his descriptions, and indeed in Latin writing generally, which was entirely opposed to a pedantic formation of periods out of sentences logically distinct. All writers on this subject quote a passage in Liv. I. 6[1], as a specimen of the union of symmetry and effect in a Latin period: and so it is, but *si sic omnia dixisset*, where would have been his vivacity, variety, naturalness and charm?

Cicero again, the great master of the periodic style, derives much of his imposing dignity and argumentative force from the artistic perfection of his periods; but he was too great a master of rhetorical effects not to know that sometimes the period must be thrown aside. He knew that an adversary is not to be driven step by step from a position by lengthy periods, but by a shower of detached sentences[2].

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[1] Numitor inter primum tumultum hostes invasisse urbem atque adortos regiam dictitans, cum pubem Albanam in arcem praesidio armisque obtinendam avocasset, postquam iuvenes perpetrata caede pergere ad se gratulantes vidit, exemplo advocato concilio, scelera in se fratris, originem nepotum, ut geniti, ut educati, ut cogniti essent, caedem deinde tyranni seque eius auctorem ostendit.

[2] Incisim autem et membratim tractata oratio in veris causis plurimum valet maximeque his locis cum aut arguas aut refellas, ut nostra in Corneliana secunda. Cic. de Orat. LXVII.

The detached style then should be adopted

I. In argument and refutation, as

A rebus gerendis senectus abstrahit! Quibus? An iis, quae iuventute geruntur, et viribus? Nullaene igitur res sunt seniles, quae, vel infirmis corporibus, animo tamen administrentur? Nihil ergo agebat Q. Maximus? Nihil L. Paulus, pater tuus, Scipio, socer optimi viri, filii mei? Ceteri senes, Fabricii, Curii, Coruncanii, cum Rempublicam consilio et auctoritate defendebant, nihil agebant?

II. Excitement, passion, denunciation and irony do not wait for periods.

Sin autem servire meae laudi et gloriae mavis, egredere cum importuna sceleratorum manu: confer te ad Mallium: concita perditos cives: secerne te a bonis: infer patriae bellum. Cat. I. ix.

Quae cum ita sint, Catilina, perge quo coepisti: egredere aliquando ex urbe; patent portae: proficiscere. Nimium nimium diu te imperatorem tua illa Malliana castra desiderant. Educ tecum etiam omnes tuos: si minus, quam plurimos. Purga urbem. Magno me metu liberabis, dummodo inter me atque te murus intersit. Nobiscum versari iam diutius non potes: non feram, non patiar, non sinam. Id. I. 5.

Servio propere accito, quum pene exsanguem virum ostendisset; dextram tenens orat, ne inultam mortem soceri, ne socrum inimicis ludibrio esse sinat. Tuum est, inquit, Servi, si vir es, regnum; non eorum, qui alienis manibus pessimum facinus fecere. Erige te, Deosque duces sequere, qui clarum hoc fore caput divino quondam circumfuso igni portenderunt. Nunc te illa caelestis excitet flamma. Nunc expergiscere vere. Et nos peregrini regnavimus. Qui sis, non unde natus sis, reputa. Si tua re subita consilia torpent, at tu mea sequere. Liv. I. xli.

P. Valerius, collega senatum retinente, se ex curia proripit, inde in templum ad tribunos venit: Quid hoc rei est, inquit, tribuni? Ap. Herdonii ductu et auspicio rempublicam eversuri estis? Tam felix vobis corrumpendis fuit, qui servitia vestra non commovit auctor? Quum hostes supra caput sint, discedi ab armis legesque ferri placet? Inde ad multitudinem oratione versa: Si vos urbis, Quirites, si vestri nulla cura tangit; at vos veremini Deos vestros ab hostibus captos.

Iupiter optimus maximus, Iuno regina, et Minerva, alii Dii Deaeque obsidentur. Castra servorum publicos vestros penates tenent. Haec vobis forma sanae civitatis videtur? Tantum hostium non solum intra muros est, sed in arce supra forum curiamque: comitia interim in foro sunt: senatus in curia est: velut quum otium superat, senator sententiam dicit: alii Quirites suffragium ineunt. Id. III. xvii.

III. Admiration and astonishment like other emotions, must come with a natural outburst from the heart, as

Quam me delectat Theramenes! quam elato animo est!

Gladiatores, aut perditi homines aut barbari, quas plagas perferunt! quo modo illi, qui bene instituti sunt, accipere plagam malunt quam turpiter vitare! quam saepe apparet nihil illos malle quam vel domino satisfacere vel populo!

O spectaculum miserum atque acerbum! Ludibrio esse urbis gloriam, populi Romani nomen! hominum conventum atque multitudinem! piratico myoparone, in portu Syracusano, de classe populi Romani triumphum agere piratam!

IV. The incidents of a panic should be narrated not as they might be grouped together subsequently in the mind of a historian, but as they broke upon the helpless spectators and sufferers, as

Hinc atrox rixa oritur. Valerium Horatiumque lictor decemviri invadit. Franguntur a multitudine fasces. In contionem Appius ascendit. Sequuntur Horatius Valeriusque. Eos contio audit: decemviro obstrepitur. Iam pro imperio Valerius discedere a privato lictores iubebat, quum fractis animis, Appius, vitae metuens, in domum se propinquam foro, insciis adversariis, capite obvoluto, recipit. Sp. Oppius, ut auxilio collegae esset, in forum ex altera parte irrumpit.

The following passage from Q. Claudius Quadrigarius is well worthy of examination, not only from its descriptive merits, but as a specimen of the simple vigour of the early prose writers of the republic, of whose works unfortunately

so little remains. Of this particular fragment Favorinus, the philosopher, said that his heart beat as he read it, as though he were watching the conflict itself.

Cum interim Gallus quidam nudus praeter scutum et gladios duos torque atque armillis decoratus processit: qui et viribus et magnitudine et adolescentia simulque virtute ceteris antistabat. Is maxime proelio commoto atque utrisque summo studio pugnantibus manu significare coepit, utrimque quiescerent pugnae. Facta pausa est. Extemplo silentio facto voce maxima conclamat, si quis secum depugnare vellet, uti prodiret. Nemo audebat propter magnitudinem et immanitatem facie. Deinde Gallus irridere coepit atque linguam exertare. Id subito perdolitum est cuidam T. Manlio, summo genere nato, tantum flagitium civitati accidere, e tanto exercitu neminem prodire. Is, ut dico, processit: neque passus virtutem Romanam a Gallo turpiter spoliari, scuto pedestri et gladio Hispanico cinctus contra Gallum constitit. Metu magno ea congressio in ipso ponte utroque exercitu inspectante facta est. Ita, ut ante dixi, constiterunt. Gallus sua disciplina scuto proiecto cantabundus: Manlius animo magis quam arte confisus, scutum scuto percussit atque statum Gallo conturbavit. Dum se Gallus iterum eodem pacto constituere studet, Manlius iterum scutum scuto percutit atque de loco hominem iterum deiecit. Eo pacto sub Gallicum gladium successit, atque Hispanico pectus hausit. Deinde continuo humerum dexterum eodem concessu incidit, neque recessit usquam donec subvertit, ne Gallus impetum ieti haberet. Utque eum evertit, caput praecidit: torquem detraxit, eamque sanguinolentam sibi in collum imponit. Quo ex facto ipse posterique eius Torquati sunt cognominati.

V. The detached style is frequently employed in conclusion to wind up a narrative, as

Diu cum esset pugnatum, impedimentis castrisque nostri potiti sunt. Ibi Orgetorigis filia, atque unus e filiis captus est. Ex eo proelio circiter millia hominum CXXX superfuerunt, eaque tota nocte continenter ierunt: nullam partem noctis itinere intermisso, in fines Lingonum die quarto pervenerunt, cum, et propter vulnera militum et propter sepulturam occisorum, nostri, triduum morati, eos sequi non potuissent. Caesar ad Lingones literas nuntiosque misit, ne eos frumento, neve alia re iuvarent: qui si iuvissent, se eodem loco, quo Helvetios, habiturum. Ipse, triduo intermisso, cum omnibus copiis eos sequi coepit.

Caesar, Bell. Gall. I. 26

Nostri ad unum omnes incolumes, perpaucis vulneratis, ex tanti belli timore, cum hostium numerus capitum CDXXX millium fuisset, se in castra receperunt. Caesar his, quos in castris retinuerat, discedendi potestatem fecit: illi supplicia cruciatusque Gallorum veriti, quorum agros vexaverant, remanere se apud eum velle dixerunt. His Caesar libertatem concessit. Caesar, Bell. Gall. IV. 15.

VI. With asyndeton, as

Utrinque clamore sublato, excipit rursus ex vallo atque omnibus munitionibus clamor. Nostri, emissis pilis, gladiis rem gerunt. Repente post tergum equitatus cernitur: cohortes aliae appropinquant: hostes terga vertunt: fugientibus equites occurrunt: fit magna caedes. Sedulius, dux et princeps Lemovicum, occiditur: Vergasillaunus Arvernus vivus in fuga comprehenditur: signa militaria LXXIV ad Caesarem referuntur: pauci ex tanto numero se incolumes in castra recipiunt. Conspicati ex oppido caedem et fugam suorum, desperata salute, copias a munitionibus reducunt. Fit protinus, hac re audita, ex castris Gallorum fuga. Quod nisi crebris subsidiis ac totius diei labore milites essent defessi, omnes hostium copiae deleri potuissent. De media nocte missus equitatus novissimum agmen consequitur: magnus numerus capitur atque interficitur, reliqui ex fuga in civitates discedunt.

Id. VII. 89.

VII. Since a letter may be defined to be a 'conversation in writing,' the period is not generally suitable to the epistolary style, of which the great charm is simplicity, naturalness and ease.

VIII. Periods, from their oratorical character, are out of place also in a summary or detailed description, such as

Duo exercitus erant: scuta alterius auro, alterius argento caelaverunt. Forma erat scuti, summum latius, qua pectus atque humeri teguntur, fastigio aequali; ad imum cuneatior, mobilitatis caussa. Spongia pectori tegumentum: et sinistrum crus ocrea tectum. Galeae cristatae, quae speciem magnitudini corporum adderent. Tunicae auratis militibus versicolores, argentatis linteae candidae. His dextrum cornu datum: illi in sinistro consistunt.

Eodem anno Q. Fabius Maximus moritur, exactae aetatis; siquidem verum est, augurem duos et sexaginta annos fuisse. quod quidam auctores sunt. Vir certe fuit dignus tanto cognomine, vel si novum ab eo inciperet. Superavit paternos honores, avitos aequavit. Pluribus victoriis et majoribus proeliis avus insignis Rullus: sed omnia aequare unus hostis Hannibal potest. Cautior tamen, quam promptior, huic habitus fuit: et, sicut dubites, utrum ingenio cunctator fuerit, an quia ita bello proprie, quod tum gerebatur, aptum erat, sic nihil certius est, quam unum hominem nobis cunctando rem restituisse, sicut Ennius ait. Augur in locum eius inauguratus Q. Fabius Maximus, filius: in eiusdem locum pontifex (nam duo sacerdotia habuit) Ser. Sulpicius Galba.

Stantibus ac confertis postremo turba equis, vir virum amplexus detrahebat equo, pedestre magna iam ex parte certamen factum erat: acrius tamen quam diutius pugnatum est; pulsique Romani equites terga vertunt. Sub equestris finem certaminis coorta est peditum pugna. Primo et viribus et animis pares constabant ordines Gallis Hispanisque: tandem Romani, diu ac saepe connisi, aequa fronte acieque densa impulere hostium cuneum nimis tenuem, eoque parum validum, a cetera prominentem acie.

An examination of any of Cicero's speeches or philosophical treatises will show how the rapid succession of question and answer, the outburst of admiration, the decisive precise statement of isolated facts, and, above all, the logical, balanced Period contribute, each in its turn, as the theme suggests, to the interest, force, vivacity, dignity, sonorousness and modulation which are the characteristics of the best Latin prose.

It may be remarked that some misappreciation of the Period in Latin is due to the idea that it is adequately represented by the periodic style of modern classical writers. This is not the case. These writers have reproduced the balance, connexion, gravity and even the elegance and music of the classical period, but the variety is gone. The Period is all absorbing. It bears upon it the curse of imi-

tation; it is affected, unnatural and prone to excess[1]. 'La période continue,' says an excellent critic (*et moderne* may I venture to add?), 'ressemble aux ciseaux de La Quintinie, qui tondent tous les arbres en boule, sous prétexte de les orner.—Le rhythme régulier mutile l'élan de l'invention naturelle.—Les commentateurs qui notent dans Addison le balancement des périodes lui font tort. Ils expliquent ainsi pourquoi il ennuie un peu[2].'

Concluding Remarks.

It may naturally occur to a reader of the preceding pages that, though many characteristics of Latin Prose are alluded to at the outset, still the practical hints are so many rules for procuring only one of these, namely, directness of expression. The reply to this objection is, that in directness lies the basis of everything Roman.

For example, we are all more or less acquainted with the celebrated Roman roads, either from actual observation, or from the description of others. If not, the engineering terms in Latin will tell us much on the subject. The Romans were not content with 'making a way.' They *munierunt viam*, and produced an *agger viae.* This suggests at once a greatness of purpose, a solidity and

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[1] It must not be supposed that excessive use of the periodic style is necessarily the result of studying Latin authors. French prose was extravagantly periodic before the Renaissance, and found its best corrective in the study of Latin. Géruzez remarks that in the hands of Calvin 'elle atteint a la hauteur de la prose latine, qui lui a servi de modèle.'

[2] Taine, Littérature Anglaise. L'âge Classique, Liv. IV. c. 5.

magnificence of execution. There would be beyond this much no doubt to attract the eye of a traveller and excite his admiration. As he proceeded in the straightest possible line[1] over hill and valley, he would meet here with an extensive view, here be charmed by a wood, a river, a fertile plain and other delights of varied scenery. He would feel however that all these were but accidents of the main design. The engineer had been in search neither of the charming nor the beautiful. These fell in his way naturally, but the one object before him was directness and facility of communication.

So it is with Latin Prose: as you read, you meet with a great variety of grand and imposing effects: you admire the author's command over the resources of language and the mechanism, so to say, of expression—you meet with much that is perfect in execution, and much that is delightful and beautiful; but you feel that the author neither started in quest of the beautiful, nor abandoned himself to the capricious suggestions of fancy. The purpose has been practical throughout, and the surroundings are varied and beautiful and the execution delightful because nature has willed that through them should be the directest and surest way to the object in view.

The preceding remarks apply mainly to the Republican era and its close. The Augustan writers who deified the Imperial government, 'knew not eating death.' They failed to see that their merits and success were due to the freedom

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[1] Whether the Romans shewed 'a sovereign contempt for all the principles of engineering' or no, is nothing to the point. It may be remarked however that the Roman roads were especially intended for military purposes and that their method of transport was not by traction but portage. They employed not vehicles, but beasts of burden.

in which they had been born and not to the fostering care of Caesarism. It was not long before the literary dilettanteism of Nero and others fell like a blight upon Latin literature. Pliny and Quintilian, who studiously modelled their style on the wholesome and vigorous productions of the old writers, protest incessantly against the pedantic artificiality which from its prevalence in their day, may be presumed to have received encouragement from high quarters. Instead of the direct and lucid style which was the natural result of the practical and political activity of earlier times, we find the feeble, the involved and the obscure. The effects of tyranny were not limited to physical sufferings. It paralysed the energies and deadened the faculties of the mind[1]. Under the empire it was a positive merit to be intelligible only to cultivated ingenuity[2]. The charm of style consisted in being declamatory, inflated, obscure, meretricious and depraved[3].

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[1] Priorum temporum servitus ut aliarum artium sic etiam iuris senatorii oblivionem quandam et ignorantiam induxit. Quotus enim quisque tam patiens ut velit discere quod in usu non sit habiturus? Plin. Epp. VIII. 14. Eadem mala vidimus tulimusque, quibus ingenia nostra in posterum quoque hebetata, fracta, contusa sunt. Ibidem.

[2] Id demum eleganter atque exquisite dictum putant quod interpretandum sit. Quint. Ingeniosi scilicet, si ad interpretandos nos opus sit ingenio. Id.

[3] Ostendi in his quam multa obscura, tumida, humilia, sordida, lasciva, effeminata sint quae non laudantur modo a plerisque, sed (quod est peius) propter hoc ipsum quod sunt prava, laudantur.

PART V.

METAPHORICAL LANGUAGE OF THE ROMANS.

A metaphor is a word belonging properly to one subject and transferred[1] to another, for which no word exists or none for the author's purpose so suitable as the borrowed word. It is in fact a condensed simile. In saying 'man is as the flower that fadeth away' we employ a simile: but 'the rich man fadeth away in his ways' is a metaphor, and the word 'fadeth' implies the comparison which the simile expresses in full. Thus when Wordsworth addresses the moon as 'bright ship of heaven' and bids us look

> 'Where the moon along the sky
> *Sails* with her happy destiny,'

he uses a metaphor, which necessarily implies a simile. The movement of the moon along the sky is like the progress of a ship over the sea. If we were to say 'as the waves are parted by the prow of a ship, so do the clouds fly asunder before the moon,' we should express in full the simile which the poet has compressed into a metaphor[2].

Like other human inventions, metaphors are the offspring of necessity; as they grow old they pass into the service of the intellect and minister to the delights of the mind. In their use, as Cicero says, they resemble clothing, which was made in the first instance to protect the body

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[1] See *transferre: translatio.*

[2] See English Lessons for English People (E. A. Abbott and J. R. Seeley), p. 125.

from cold, but is subsequently worn to add to its grace and dignity[1].

In the history of the use of metaphors there is a law of growth analogous to the law of progress in the history of a nation: first comes the satisfaction of pressing necessities, then the desire for power, then the gratification of the love of beauty[2]. We use metaphorical language in the first case because we have no other: then, because it adds force to our expression: lastly, because it also adds grace and beauty to speech. We call a man 'rough' or 'hard,' because we cannot express our idea of him except in such borrowed terms: we say he 'bursts into a rage' or 'is burning with rage,' because these phrases convey a lively impression of his attitude and temper: we talk of the 'spring time of life,' 'the waning powers of the mind,' 'the dawn of love,' 'the thunders of eloquence,' because such phrases are pleasing or forcible or suggestive.

The necessity for the use of metaphorical language arises from the fact, that while much we think and talk about is invisible and incorporeal, this is not what first engages the attention. We begin with external nature, indeed with the objects which fall immediately within the range of the senses. These are and must be the pioneers of knowledge: the results of their activity are garnered in the memory, and from this store the imagination and the reason derive the materials with which they work. Our reflective powers are at times busied about spiritual invisible subjects, far removed from the earth: but our faculties resemble the great Orion, they soar to the clouds, but still must 'plant their footsteps on the land,'

Ingrediturque solo et caput inter nubila condit.

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[1] Cic. de Orat. III. xxxviii.

[2] Quinct. Inst. Orat. Lib. VIII. 6.

'Thinking,' for instance, has a singularly immaterial aspect about it: but if you wish to state that you are thinking or to explain your mental processes to others, you must employ metaphors derived from material operations. The verb '*think*,' *denken*, is probably connected with δοκέω and *duco*, and the original meaning is to draw out, set before the mind[1]. A dictionary explains 'thinking' as 'having ideas in the mind, revolving ideas in the mind.' The explanation does not carry us off the earth, for 'ideas' after all are only 'forms,' and 'to revolve' them is 'to rol'' them. The Latin writers were no better off. *Puto*, *arbitror*, *censeo*, *reor*, are all material in their origin. *Is qui putat*, 'prunes,' 'cleans' his ideas: sets them in order: cuts off what is unnecessary: treats what comes into his mind as a vinedresser does his vines, as a surgeon excrescences. *Is qui arbitratur* is an *arbiter*, goes to see or hear something. *Censeo*, *existimo* are metaphors taken from the balance; and *reor* carries us at once to the most material and objective of words, *res*.

A poet composing verses may glance from earth to heaven and from heaven to earth, but his language is derived from the world of matter above which his spirit would fain rise. He is a *maker*, he *puts together* his verses, and his verses are *rows* and *furrows*, and he does with his pen, so far as expression is concerned, what the rustic at plough does with the share[2].

Neither in thought nor expression can we ever float through the air. From the known to the unknown, as far as language is concerned, there is but one path, over the stepping stones of what we know. The unfamiliar, the ob-

[1] The argument does not depend on the etymology (which is taken from the Imperial Dictionary), as any other would lead us to the same conclusion.

[2] See βουστροφηδόν.

scure, the impalpable must be explained by the familiar, the clear, the palpable. The close union between soul and body, between sight and thought is assumed in every conversation. The poet, the philosopher, the statesman, the village politician, all alike make inevitable appeals to the world around, and the physical sensations of every day[1]. Here learned and unlearned meet on common ground, from which all language has sprung. The lifeless words of to-day are the living metaphors, the picture words of yesterday. The verb, or noun, or adjective, which to-day is used as a common word and makes little or no impression, presented an image to the man who used it first. To him it was visible and full of movement, for, as Emerson says, 'he that thinks earnestly or discourses eagerly will see a material image more or less luminous arise in his mind.' In brief, metaphors are the poetry of language, and a developed language is 'the archives of history,' and the 'tomb of the muses.' Such phrases as 'the decline of life,' 'an acute' or 'subtle intellect,' 'a flourishing business,' 'a biting sarcasm,' 'the war of the elements,' are no longer regarded as picturesque: they are commonplace and come ready to hand: nevertheless the Muses watched over their birth.

The employment of metaphorical language betokens a victory over matter and nature: the results of experience and observation are pressed into the service of the intellect in its endeavour to master things unseen and unknown. Thus a complete list of the metaphors used by any people would be a measure of the activity of their intellect, of their poetic power, as well as a historical record of the dominion they have achieved over nature and their progress in Art and Science.

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[1] Translatione frequentissime omnis sermo utitur non modo urbanorum, sed etiam rusticorum. Cic. Or. XXIV.

Hence the extent and variety of the metaphors in use among a people necessarily varies directly with their knowledge and civilization. Among rude tribes they are few and primitive. With the Kaffirs, for example, 'to listen attentively' is 'to give a person your ears;' 'to be quite dead' is 'to be snapped asunder;' 'to weary a person' is 'to break his head;' 'to be proud' is 'to eat yourself;' 'to be on good terms with a man' is 'to eat with him;' 'to confiscate his property' is 'to eat him[1].'

Compare the paucity and rudeness of these Kaffir metaphors with a passage from one of Mr Emerson's suggestive essays. 'Polarity we meet with in every part of nature, in the inspiration and exspiration of plants: in the systole and diastole of the heart; superinduce magnetism at one end of a needle and the opposite magnetism takes place at the other. An inevitable dualism bisects nature. The magnetism which arranges tribes and races in one polarity is alone to be respected: the men are the steel filings. Whilst we speak, the loadstone is withdrawn: down falls our filing in a heap with the rest and we continue our mimicry to the wretched shavings: we are the photometer: we are the irritable gold-leaf and tinfoil that measure the circulation of the subtle element.' Here almost every noun introduces a scientific fact; nay, every verb and adjective now is fresh and suggestive, but is doomed with the extension of scientific knowledge to grow lifeless and commonplace.

It requires but little knowledge of history to warn us against looking for a corresponding passage in classical literature. No ancient writer had such stores of scientific knowledge to draw from. The extract is moreover foreign in tone to the style of the classical authors. It is of course

[1] Max Müller, Science of Language, Vol. II. p. 377.

intended to supply a collection of illustrations, but even granting this, there is something plethoric about it. Like much modern writing it is too suggestive of the common-place-book, and the accumulations of omnivorous reading. There is an incontinence of expression in it, as unlike the majestic self-restraint of Cicero and Quintilian as the modern mitrailleuse is unlike the Roman pilum. A metaphor, according to Cicero, ought to have an air of modesty. He thought that an author should as far as possible confine himself to the materials which naturally offered themselves: if the meaning was not self-evident and could not speak for itself, it might bring a metaphor with it; the metaphor, however, was not to put itself forward rudely, but to be introduced. Any invasion of the domain of poetry demanded an apologetic *tanquam—quasi—quidem—tanquam quidem—ita—ut ita dicam*, or some similar expression, as maiorum gloria posteris *quasi lumen* est—*tanquam tormenta* quaedam adhibemus.

Figures, metaphors and illustrations should not be scattered about with a lavish hand, to shew the writer's knowledge. Meretricious ornament betrays the character it is intended to hide. Metaphors and figures are often the proper 'dress for sentiments,' but should always be justified by coming under some one head of Quintilian's golden rule—they should be necessary, forcible, or beautiful, for after all 'the great art in writing is to know when to be simple.'

Since, as was said above, external nature in its commonest and most obvious operations first engages the attention of the mind, the first and commonest metaphors are sure to be derived from the visible movements of the natural world, and in Latin metaphors the remark of Quintilian again holds good, 'in verbis sermonis vis[1],'—verbs play a great part in metaphorical expression.

[1] See 'On the Position of the Verb.'

I. Among the words expressive of motion those containing the idea of 'flowing' and 'rushing' play the foremost part, such as fluere, diffluere, effluere, manare, redundare, and the like, as

Omne supervacuum *pleno* de pectore *manat.*——Ita natura comparatum est, ut altius iniuriae quam merita descendant, et illa cito *defluant*, has tenax memoria custodiat. ——Antequam plane ex animo tuo *effluo.* ——Id unde, tanquam a *fonte rivus*, omnia mala oriuntur. ——*Flumen* orationis.——*Profluens* oratio.

II. From the vegetable world, the flowers of spring, the falling leaves of autumn, and the like.

Gratia non virtutis spe, sed *aetatis flore collecta.*——Hortensio *florente* Crassus est mortuus.——Ex rerum cognitione *efflorescat* oportet oratio.——Crassus ingenii laude *floruit.*——Ficta omnia tanquam *flosculi decidunt.*——Maturus et *mitis* scriptor. ——Possessio quasi *caduca* et vacua. ——Ipse Thucydides si posterius fuisset, multo *maturior* fuisset ac *mitior.* ——*Acerbissima* morte mori. ——Tua obiurgatio nimiam habuit *acerbitatem.*

III. From storm and aspects of the sea.

Tempestas invidiae impendet ——Agitari tribuniciis *procellis.*—— Priusquam illam eloquentiae *procellam* effunderet Ulixes. ——*Tempestates* et *procellae* in illis *fluctibus* contionum. ——In transferendis faciendisque verbis *tranquillior* Isocrates. ——Republica in *tranquillum* redacta. ——In maximis *turbinibus* ac *fluctibus* reipublicae *navem gubernare.* ——*Tument* negotia.——Tu *procella* patriae, *turbo* atque *tempestas* pacis atque otii. ——Massiliam statim profectus est ut socerum videre consolarique posset *fluctibus reipublicae expulsum, in alienis terris jacentem.* ——The whole of Chap. 20 in the Pro Sestio may be consulted with advantage.

IV. From navigation, winds, and breath.

Cum prospero *flatu* fortunae utimur, ad optatos exitus *provehimur.* ——Nos in eodem *cursu* fuimus a Sulla dictatore ad eosdem fere consules.——Pandere *vela* orationis.——*Ventum* quendam popularem quaerere.——(cf. Arbitrio popularis *aurae.*) Sperat sibi *auram* posse aliquam *afflari* voluntatis.——Res tetra, detestabilis, *velis*, ut ita dicam,

*remis*que fugienda.——Atque eorum alter fefellit neminem. Quis enim *clavum* tanti imperii tenere et *gubernacula reipublicae tractare* in maximo cursu ac fluctibus posse arbitraretur hominem emersum subito ex diuturnis tenebris lustrorum ac stuprorum?

v. From whirlpools, etc

Ad tribunatum, qui ipse ad sese iamdudum vocat et quodam modo *absorbet* orationem meam, contento studio cursuque veniamus.——Sed hunc quoque *absorbuit* aestus quidam insolitae adolescentibus gloriae. ——Non Charybdim tam infestam, neque *Scyllam* nautis fuisse arbitror. ——Veteres inlibatasque divitias in profundissimum libidinum suarum *gurgitem* profundere.

vi. From fire and flame.

Odia improborum in nos *incendamus.*——Cum *arderet* Syria bello. ——*Ardet* dolore Pompeius.

The word *fax* supplies Cicero with favourite metaphors. It implies (i) that which influences to good or evil, as dicendi *faces.*——Alicui quasi quasdam *faces* verborum admovere.——*Flagrantibus* iam militum animis velut *faces* addere. (Tac.)——So *fax* belli, accusationis etc. (ii) It expresses intensity. Dolorum cum admoventur *faces.*—— Dolor *ardentes faces* intentat.——Corporis *facibus inflammari.*

vii. From stopping fire by pulling down houses and other means.

Ardorem restinxi.——Vis fuit illa et *ruina* quaedam atque tempestas. ——In hac *ruina* rerum stetit una integra atque immobilis virtus populi Romani.——*Ruina* urbis *incendium* meum *restinguam.*

viii. From (i) motions and positions of the body. These are too common to need illustration, and will be found in any dictionary, under

Iacere.——*Cadere.*——*Stare.*——*Claudicare.*——*Intercurrere.*—— *Insistere.*——*Labare.*——*Inclinare.*——*Irrepere*, and the like.

From (ii) bodily defects.

See *Luscus.*——*Caecus.*——*Pinguis.*——Cf. *Pingui* Minerva.—— *Macra* et *exilis* oratio.——*Infracti* animi.

From (iii) fatigue of body.

Animi *defatigati* multitudine verborum.——Punire aliquem aut verbis *fatigare.*

IX. From the forge, the hammer, the whetstone, etc.

Acuenda est lingua.——Ne te *obtunderem.*——Ingenia nostra *obtunsa* sunt.

X. From the loom.

Subtilis oratio.——Nec facile interrupta *contexo.*——*Contextae* voluptates.——Crimina *contexere.*——Venae toto corpore *intextae.*——Argumentandi tenue *filum.*——*Filum* orationis expetere.

XI. From the carpenter's shop.

See *conglutinare.*——*Limare.*

XII. From the effects of heat and cold.

See *urere, frigus, refrigescere.*——*Calere.*

XIII. From clothes.

See *integumentum.*——*Vestire.*——*Involucrum.*

XIV. From the balance.

Populari *trutina examinare.*——In altera *librae lance* ponere.——Omnis caedes et vulnera et sanguis aviditate praedae *pensabantur.* Huc *inclinavit* Antonius.——Incommoda vitae sapientes commodorum *compensatione* leniunt.——Vectigalia *pensitare.*

XV. (i) From animals and their ways, as

Adulari.——*Fremere.*——*Obtrectare.*——Conviciis *lacerare.*——*Venena instillare.*——Adverso *cornu* petere.——*Dente* malo carpere.——Obliquo *ictu* petere.——*Dente* Theonino.——Deliciis et voluptatibus *volutari.*

(ii) From birds.

Nidum servare.——Altius *volare.*——See generally *volo* and its compounds.

XVI. From mixing, as a source of confusion.

Omnia *miscere* et *turbare.*——Omnia infima summis paria fecit, *turbavit, miscuit.*——Omnia potius *permiscuerunt,* quam ei legi parerent.——Ea philosophia, quae *confundit* vera cum falsis.——Omnes in oratione quasi *permixtos* et *confusos* pedes.

XVII. From shuddering, as expressive of fear and horror.

Ingrati animi crimen *horreo.*——Haec dominatio quorsum eruptura sit, *horremus.*——See *Reformidare, horribilis.*

XVIII. From riding and driving.

Iactabit se, et in his *equitabit equuleis:* emi, pecuniam solvi.—— *Frenatam* tot malis linguam resolvimus.—Semper magno ingenio adolescentes *refrenandi* potius a gloria, quam *incitandi* sunt.——Cum oratione sua multa *invectus* esset in Thebanos.——Exercitatio eloquendi celeritatem *incitat.*——*Incitatior* oratio.

XIX. From closing and fastening doors and gates.

Non *claudenda* res est familiaris, ut eam benignitas *aperire* non possit, sed ita *reseranda* est ut pateat omnibus.——*Aperuerat* Italiam iam ala Siliana.——Caesar *claudere* videtur maritimos exitus.——Iam *reseratam* Italiam videtis.

XX. From hunting, fowling, etc.

Quoniam *incidit* in *foveam*, obruatur.——In apertam perniciem *incurrere.*——Videte, in quos *laqueos* se *induerit.*——Videte, ut dum *expedire* se vult, *induat.*——Adolescentulum corruptelarum illecebris *irretire.*——Iudiciis iniquissimis *irretire.*——Laudem modestiae *venari.* ——Si minus eiusmodi quidpiam *venari* potuerunt, illa quidem pro *lepusculis capiebantur*, patellae, paterae, turibula.——Famam sibi *aucupari.*——*Aucupium* delectationis.——*Aucupia* verborum.

XXI. From painting and use of pigments, etc.

Sententiae verae sine *pigmentis*, *fuco*que puerili.——Sine *fuco* et fallaciis.——*Cincinni* poetae ac *fucus.*

XXII. From building, architecture, etc.

Aedificare naves.—Si quis adhibere volet non modo ut *architectos*, verum etiam ut fabros ad *aedificandam* rempublicam.——*Architectari* voluptates.——Epicurus beatae vitae *architectus.*——Stoici sunt *architecti* paene verborum.——Politus scriptor atque *artifex.*——Admirabilis *fabrica* membrorum.

XXIII. From show of violence.

Alicui actionem perduellionis *intendere.*——Probra et minas alicui *intendere.*——Formidinem *incutit.*——Timor *incutitur* ex ipsorum periculis.

XXIV. From brightness of metals, etc.

Facta *splendida.*——*Splendidissima* ingenia.——*Nitet* oratio.——Nihil est tam insulsum quod non *splendescat* oratione.

XXV. From infancy and nursing.

Haec sunt in *gremio* sepulta consulatus tui.——Aetolia procul a barbaris disiuncta gentibus, in *sinu* pacis posita, medio fere Graeciae *gremio* continetur.——Ut paene cum *lacte nutricis* errorem *suxisse* videamur.——Quasi *fovebam* dolores meos.——Non alienum fuit de oratoris quasi *incunabulis* dicere.——Humus radices tenero velut *nutricio sinu* accipit.——Educata huius *nutrimenti* eloquentia.

N.B. *Cunae* is used metaphorically only by the poets.

XXVI. From infection, etc.

Contagiones malorum, quae ab uno profectae manant latius.——Latius patet illius sceleris *contagio* quam quisquam putat.——Intelligo hanc *pestem* reipublicae reprimi posse.——Multa *pestifere* sciscuntur in populis.——*Pestifer* et funestus tribunatus.——Ut eos ludos haec *lues* impura pollueret.——Immensam belli *luem* (legiones).

XXVII. From surgery and medicine.

Non ea est *medicina* cum sanae parti corporis *scalpellum* adhibetur atque integrae: ii *medentur* reipublicae qui *exsecant* pestem aliquam tanquam *strumam* civitatis.——*Medicamenta* illa epicurea tanquam de *narthecio* promunt.——*Medicina* non minus esset probanda quae *sanaret* vitiosas partes reipublicae quam quae *exsecaret.*

The metaphors so far given are the common property of all nations, and are not more frequent in Latin than in other literature.

The metaphors most frequent in Roman writers and characteristic of them may be illustrated at greater length, though some of the ground has been already in part gone over.

I. From horticulture or farming.

Vir magnus leges, instituta, rem publicam non *seret.*——*Serendi* etiam mores.——Qui dialectici dicuntur, *spinosiora* multa pepererunt.——Senatus ad auctoritatis pristinae spem *revirescit.*——Tota philosophia

frugifera et *fructuosa*, nec ulla eius pars *inculta* ac *deserta*.——Non mediocris ille orator vestrae quasi *succrescit* aetati.——Sullani temporis *messem* recordari.

II. Navigation and shipwreck.

Fortunae motum ratione quadam *gubernare*.——Custos *gubernatorque* reipublicae.——*Clavum* tanti imperii tenere et *gubernacula*.——Senatus a *gubernaculis* deicere.——Res *velis*, ut ita dicam, *remisque* fugienda.——*Velis passis* pervehi.——*Naufragium* fortunarum facere.——*Iacturae* rei familiaris erant faciendae.——Patrimonio *naufragus* esse.——Qui ex *naufragio* luculenti patrimonii ad haec Antoniana *saxa proiectus est*.——*Syrtim* patrimonii.——*Scopuloso* loco *versari*.——*In hos scopulos* vitae incidere.——Nec tuas unquam rationes ad *eos scopulos appulisses*, ad quos Sex. Titii *afflictam navem* videres.

III. From the Campus Martius and the Amphitheatre.

Magnus est in republica *campus*, multis apertus *cursus* ad laudem. Ex ingenti quodam immensoque *campo* in exiguum sane *gyrum* oratorem compellitis.——Nullum nobis sors *campum* dedit, in quo *excurrere* virtus posset.——In hoc *flexu* quasi aetatis fama adolescentis paullum haesit *ad metas*.——Ad *carceres*, ad *metas* revocari.——*Rude* donatus est.——*Rudem* accepit.——In hoc *gladiatorio* vitae *certamine*.——Suo, quemadmodum dicitur, *gladio* confici tur.——*Mortiferam plagam* reipublicae imponere.——Habemus Senatus consultum, at *vagina* reconditum.

IV. From the army.

In aciem forensem irruere.——Philosophia ad forenses caussas *instructa*.——Omnia mea *tela* sic in te *conicientur* ut nemo per tuum latus *saucietur*.——Quantum in *hac acie* quotidiani muneris spatium datur.——In Epicuri nos *castra* coniecimus.——Si *nudus* sis, *da iugulum*.——*Armis* pudicitiae caussas defendere.——*Ad arma* alicuius se conferre.——Verum haec ludorum atque pompae: nos autem *in aciem dimicationemque* veniamus.——*Educenda* est dictio, medium in *agmen*, in *pulverem*, in *clamorem*, in *aciem forensem*.——Non differendum est *tirocinium* in senectutem.——Nulla in re *tiro* ac rudis.

V. From the Palaestra and Ludus.

Utemur ea *palaestra* quam a te didicimus.——Nitidum genus verborum sed *palaestrae* magis et *olei* quam huius civilis turbae et fori.——Ut videret unius corporis duas acies, *lanista* Cicerone, dimicantes.

VI. From weapons, etc., peculiar to the Romans.

Pilum alicui inicere.——*Telum* ei e manibus ereptum est.——Non dubito quin ea *tela hebetiora* sint.——Munitae sunt palpebrae tanquam *vallo* pilorum.——Leges *propugnacula* sunt murique tranquillitatis.——Graecia esset *agger* oppugnandae Italiae.——Apud me cura haec *excubat.*——Cum hominibus enervatis atque exsanguibus consulatus tanquam *gladius* esset datus, qui per se pungere neminem potuissent, ii summi imperii nomine armati totam rem publicam *trucidarunt.*——Neque putavi cum omnibus *machinis* atque *tormentis, vi exercitu copiis oppugnarer,* de uno *sagittario* me queri convenire.

VII. From gaming.

Non perspicitis *aleam* quandam inesse in hostiis legendis.——Prosperiore *alea* uti.——Dare summam rerum in *aleam* non necessariam.——Ubi salubritas non est, cultura non aliud est quam *alea* vitae domini.

VIII. From the stage.

Induit personam iudicis; amici *exuit.*——Quid est autem cur ego *personatus* ambulem?——Tres *personas* unus sustineo.——Magistratus gerit *personam* civitatis.——*Personam* tueri.——Contio est *quasi* scena oratori.——Nunc *populo* et *scenae,* ut dicitur, serviendum est.——Amici *partes agit.*——Huic *primas* dedisse Demosthenes dicitur.——Hortensius facile *primas* tenebat.——Pericles, cui *primae* deferebantur.——Quod quidem *me plaudente* dicit.——Huic *plausus* maximi impertiuntur.——*Plausum* quaerit, captat, etc.

IX. From patron and client.

Arripere *patrocinium* aequitatis.——Voluptas plurimorum *patrociniis* defenditur.——Senatus propugnator ac paene *patronus.*——Antonius *patrocinari* sibi ausus.——Scriptores et poetae sub *clientela* Musarum sunt.——Se in *clientelam* alterius conferre.

X. From elections.

Repulsam ferre.——Virtus *repulsae* nescia sordidae.——*Ambitiosa,* fucosaque amicitia.——Omne *punctum* ferre.——Ei meorum temporum memoriam *suffragari* videbam.——Laudibus cuiuspiam *suffragari.*

XI. From the stilus, etc.

Stilum exercere.——Attico *stilo* scribere.——*Stilo* ubertatem orationis depascere.

XII. From the cross and other punishments.

Libido et ignavia animum *excruciant.*——*Terribiles* animi *cruciatus.*——Dies noctesque *torqueor.*——*Torqueor* quod discipulum amisisti.

XIII. From the triumph.

Hoc te laudare, *triumpho* et gaudeo.——Laetaris tu in omnium gemitu et *triumphas.*——Is demum est mea sententia verus *triumphus* cum bene de Republica meritis testimonium a consensu civitatis datur.

XIV. From the Forum.

In foro versari.——Extra suum *forum* vadimonia promittere.——Cedere *foro* (to become bankrupt).

XV. From the Province.

Sibi *provinciam* depoposcit ut me in meo lectulo trucidaret.——Qui eam *provinciam* susceperunt, ut in balneas contruderentur.

XVI. From the Roman Law Terms.

Reus fortunae.——*Reus* facinoris.——Fortuna una accusatur, una agitur *rea.*——Conscientia *convinci.*——Amici tui silentio temeritatem tuam *condemnaverunt.*——*Iudicium* facere quanti sibi quisque faciendus esset.

XVII. From the Toga and its folds.

Cur quod in *sinu* vestro est, excuti iubetis potius quam ponatis, nisi aliqua fraus subest?——Non *excutio* te.——Iste vero sit in *sinu* semper meo.——Confugit in *sinum* tuum concussa res publica.——Ut *in sinu* gaudeant.——Opes Cremonensium *in sinu* praefectorum legatorumque fore.

The metaphors from the Tunica (see accingor—discinctus—succinctus) are nearly all poetical.

XVIII. From slavery.

Nunquam exuitur muliebris *servitus.*——Animi imperio, corporis *servitio* magis utimur.——*Servire* and *inservire* (both almost always in a good sense), utilitati, venustati, studiis, reipublicae, etc.——In *libertatem* rempublicam vindicare.——Sapientia sola nos a formidinum terrore *vindicat.*——Caedi discentes deforme et *servile* est.——Sed agam moderate et huius potius tempori *serviam* quam dolori meo.

XIX. From augury, etc.

O mea semper frustra verissima *auguria* rerum futurarum.——De Gracchi tribunatu quid expectem, non libet *augurari*.——Atque ita locutus est, ut eius oratio *omen* fati videretur.——Hisce *ominibus*, Catilina, proficiscere.——Omnes cum te viderunt, tanquam *auspicium* malum detestantur.——Quod quasi *avem albam* videntur bene sentientem civem videre.——Sed ego fortasse *vaticinor*.——Eos qui dicerent dignitati esse serviendum.....*vaticinari* atque insanire dicebat.

It is obvious that since metaphorical language is 'fossil poetry,' the list of metaphors might be immensely enlarged by an examination of the language of the poets. Here we are necessarily confined within the limits of the *pedestris oratio*, and the examples are, to a great extent, taken from Cicero.

Of course these specimens of metaphorical language do not supply anything like an exhaustive list of Latin metaphors. The aim has been to select those which were most usual, and therefore most useful for the purposes of Latin Prose Composition.

ON THE STYLE OF CAESAR AND ON THE SILVER AGE.

The style of Caesar, notwithstanding its sterling merits, hardly commends itself to the advanced student in search of a model for Latin Prose. The Commentaries avoid the antithesis, colouring, eloquence and glow which form the charm of the pages of Livy. They affect the rapid, concise, matter of fact style of a diary. The author does not aim at grace of sound and expression: he wished his pages to produce the impression of an unsophisticated, soldierlike narrative of 'the simplest facts told in the simplest way,' and the blunt unpretentious form is the result of that perfect art which succeeds in concealing itself. The contents are, as Teuffel reminds us, carefully meditated, and are put before the reader in a shape calculated to exhibit the author in the most favourable attitude. The simplicity and directness of his motives are to be gathered from the ideal directness and plainness of the narrative. The political object however underlying the Commentaries interferes somewhat with them, when regarded purely from a literary point of view. The style is clear, logical, powerful, but is never meant to be imaginative, emotional or brilliant, though one of the recent editors of the Commentaries, whose verdict is entitled to great respect, assures us in his preface that a 'scholar whose taste is founded upon Caesar's writing does not find anything

afterwards in Roman historical writing, which pleases him so well[1].'

On the other hand grace, variety, liveliness, and picturesqueness render Livy an admirable narrator, while his rhetorical training makes him a master of oratorical effects. His deficiencies as a critical historian lie beyond our present purpose, and we may leave the disturbed mind of Caligula to carp at the wordiness and carelessness of his style. Seneca and Tacitus thought him a master of expression: Quinctilian finds his narrative as full of charm as that of the Father of History himself, and pronounces his language at once rich and pure[2]. To come to more recent criticism Mr Munro, speaking of the merits of the writers of republican Rome, affirms that the style of Livy is 'on the whole perhaps the greatest prose style that has ever been written in any age or language[3].'

What judgment are we to pronounce on the Latinity of the Silver Age? It is for the matured scholar, and the young student must not allow himself to be enticed by its somewhat meretricious attractions. Artificial mannerism had driven naturalness and simplicity off the stage. Public taste demanded *poetarum translationes, colorem, figuras.* Conciseness and epigrammatic expression entered into rivalry with a delicacy of finish bordering on effeminacy. The student should drink of the hearty copiousness of a fresher age, and take for his motto *iuuat integros accedere fontis.* The merits of Tacitus as a stylist are undeniably great, and are sure to exercise no slight fascination on those who are making their first acquaintance with his writings. To write however

[1] Rev. C. Moberly. Introduction to Gallic War.

[2] Livii lactea ubertas. x. i. 32.

[3] Criticisms and elucidations of Catullus, p. 230.

effectively in his style presupposes a training somewhat analogous to his own. His conciseness and rhetorical points are the outcome of long study of expression, and of a temper deeply influenced by the poisonous atmosphere of a corrupt despotism, and seeking relief in cynical conciseness and epigram. A member of an English Public School or University is not 'ever suspicious of spies': is not or should not be, like Tacitus, 'serious, melancholy, even bitter'. He should not be ever in favour of the lower motives, and prone to a morbid analysis of character. This was natural and indeed inevitable under a Domitian, but is mere affectation in an ordinary schoolboy of to-day. An assumed cynicism, a pungency of expression when there is no bitterness and unhappiness within, is sure to end in a forcible—feeble mannerism. Moreover the imitation of Tacitus is fatal to a free style. We need not be afraid of a redundancy and copiousness of expression in a beginner. *Compescere luxuriem* is always possible: but no one can expand a contracted and jejune style. Scene painting with its necessary breadth of expression and fulness of tone has proved an excellent training for some of our best artists: but who would expect to see a miniature painter develop into a master of broad and imposing effects? Moreover history points us the way to follow. The condensation and conciseness of a Juvenal and Tacitus are the final outcome of the rhetorical training of a free State, which gave us in her healthier days the noble style of the closing era of the Republic and the vigorous classicism of the Augustan age.

INDEX.

[The numerals refer to the pages.]

ABLATIVE absolute, use of, 75 *n.*
Abstract terms, avoided by Romans, 28—31.
Accessory sentences, arrangement of, 89.
Active voice, common use of, in Latin, 36.
Adjectives, position of, 52 sqq.
Adverbs, position of, 55.
Affectation of expression, not Latin, 49, 96.
Ambiguity of expression, cautions against, 41, 65.
Anaphora, 68.
Apposition, 56.
Arrangement of Latin words, 70.
Arts among the Romans, 6 sq.
As, translation of, in Latin, 37 sq.
Attributes, how emphasized, 55.

Balance of period, 95.
Bizarreries of expression, not Latin, 3, 70 *n.*

Cadence of period, 95 sqq.
Caesar, purity of his phraseology, 13.
Calvin, services of, to French style, 107 *n.*
Change of subject, to be avoided, 72.
Chiasmus, 50.
Cicero, influence of, on literature, 13 sq.; remarks of, on rhythm, 96 sqq.; command of, over periodic style, 101, 106.
Colligatio sententiarum, 91.
Commercial spirit, effect of on Literature, 24.
Composition, perfection of ancients in, 3; reasons for, *ib.*
Compound words in Lucretius, 13.
Concreteness, characteristic of Latin style, 28—30.
Contrast, how produced, 57.
Correctness of style, 1, 2.

Detached style, hints on, 91; when to be employed, 102 sqq.
Dictionaries, danger of excessive use of, in composition, 22.
Distinctness of Latin style, 28, 34 sq.

Drama, little cultivated by the Romans, 10.

Education, Roman, 9.
English language, character of, 5; arrangement of words in, 44, 70 sq.; style, faults of, 70 sq., 89; unperiodic, 83 sqq.
Epiphora, 69.
Epistolary style, syntactical, 45 *n.*; definition of, 105.
Esse, frequent use of, 33; position of, in sentence, 51.
Expression, Roman, 1 sqq., 28 sqq.

Family, importance of, at Rome, 9.
French literature, value of study of, 71.

Genitive, position of, 52 sq.; partitive, 55.
Greek language, 16 sqq.; philosophy, how regarded at Rome, 11 sq.; spirit, 19.

Habere, frequent use of, 36.
Hendiadys explained, 33.
Hic, position of, 64.
History, encouraged by the emperors, 18.
Horace, directness of expression of, 80 sqq.

Ibi, position of, 64.
Imperialism, effects of, on literature, 18, 108 sqq.

Janotismes, English, 71.
Junctura of clauses, 20.

Language, English, character of, 5; Roman, compared with Greek, 16 sqq.; vitality of expression in, 17; defects of, 19; merits of, *ib.*
Latin expression, concrete, 28 sqq.; conservative, 32 sqq.; arrangement of words in, 70; unity of expression in, 72; directness of, 80; period in, *see* Period; prose, essentials of, 1.

Literature, Latin, simplicity of, 3; origin of, 16 sqq.
Lawyers, influence of, at Rome, 12 *n.*
Lucidity of Latin style, 28, 34; how produced, 40, 88 sqq.

Mathematics at Rome, 7.
Metaphors, vividness of Latin, 18, 19; defined, 110; growth and necessity of, 111; examples of, 116—123.
Metonymy, 30.

Nägelsbach on Latin metaphors, 19 *n.*
Names, proper, character of Roman, 8.
Negatives, position of, 59 sqq.

Object, grammatical treatment of, 52, 77 sqq.
Order of words, in English and Latin, 44; in Latin, 60; principles of, 70.

Painting, Roman, 7.
Patria potestas, 9.
Period in Latin, defined, 82; frequent use of, 83 sqq.; characteristics of, 87 sqq.; balance of, 95; cadence and rhythm of, 96 sqq.; when not to be used, 100 sqq.
Periphrasis, when employed in Latin, 35.
Personality of Latin expression, 34 sqq.
Personification, 35.
Philosophy, Greek, 11; Roman, imitative, *ib.*
Phrases, value of, in writing, 25.
Point de départ, 91 sqq.
Position of words, 44—62.
Prepositions, use of, 56; when to be repeated, *ib.*; after their cases, 64.
Present tense when to be used, 42.
Professions at Rome, 9.
Pronoun, employment of, 74, 76.
Prose, Latin, *see* Language.

Quadrigarius Q. Claudius, quoted, 103.
Quamobrem, quare, use of, 64.

Realism of Latin, 28, 39 sq.
Relative, uses of, in Latin, 63; position of, *ib.*; preceding grammatical antecedent, 67.
Republic, Roman, literature of, 12, 17, 103 sqq., 108 sq.
Res, frequent use of, 32.
Roads, Roman, character of, 107.
Romans, characteristics of, 5 sqq.; literature of, 11; philosophy of, *ib.* sqq.; vigour and directness of, 108. *See* Language.

Society, Roman, 9 sq.
Speeches, ancient, perfect form of, 3.
Style, remarks on, 25 sq.; under the empire, 109.
Subject, usual position of, 45; emphatic, 46; in relative sentence, 68; change of, to be avoided, 72 sqq.; prominence to be given to, 74 sqq.
Substantives, frequent use of verbal, 38; in apposition to a sentence, 66.

Tacitus, obscure style of, 88.
Taine, remarks of, on Livy, 28; on English periodic style, 107.
Tenses, accuracy of, in Latin, 43.
Translation, hints on, 11, 20—24.
Transpositive languages, 44.

Unde, position of, 64.
Unity, in composition, 3; of Latin expression, 72 sqq.

Verbal substantives, frequent use of, 38.
Verbs, position of, 48 sqq.; not to be agglomerated at end of period, 92; principal verb, when not to close the period, 93 sqq.
Vitality of Roman expression, 17, 38.

Word-painting, 23.

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